

0 1  
ARCHÆOLOGICAL SURVEY OF INDIA

# MOGHUL COLOUR DECORATION

OF

## AGRA:

DESCRIBED AND ILLUSTRATED

BY

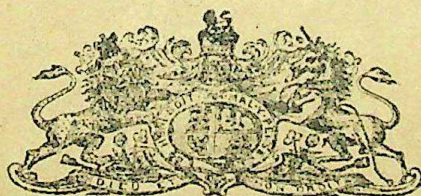
EDMUND W. SMITH, M.R.A.S.,

ARCHÆOLOGICAL SURVEYOR, NORTH-WESTERN PROVINCES AND OUDH.

---

PART I.

---



ALLAHABAD:

PRINTED & PUBLISHED BY THE SUPDT., GOVT. PRESS, N.-W. P. & OUDH.

*Calcutta:* NEWMAN & Co.; THACKER, SPINK & Co., *Bombay*; THACKER & Co., *Ld.*;

*Madras:* HIGGINBOTHAM.

*London:* W. H. ALLEN & Co.; KEGAN PAUL, TRENCH, TRÜBNER & Co.

1901.

Price, Rs. 22 (£ 1 13s.) per copy.



1901-2  
16

विज्ञान महाविद्यालय  
गुरुकुल कांगड़ी

720  
18

विषय संख्या .....  
आगत पत्रिका संख्या ..... 25535  
तिथि .....

लिपिकार  
कक्षा  
गुरुकुल कांगड़ी



19015  
16



पुस्तकालय

(विज्ञान विभाग)

720

18

गुरुकुल कांगड़ी विश्वविद्यालय, हरिद्वार

पुस्तक-वितरण की तिथि नीचे प्रकृत है ।

इस तिथि सहित १५वें दिन तक यह पुस्तक पुस्तकालय में वापिस  
आ जानी चाहिए । अन्यथा ५ पैसे प्रतिदिन के हिसाब से  
विलम्ब-दण्ड लगेगा ।

26636

संख्या ११५२-१२५४



विज्ञान महावि

गुरुकु

विषय संख्या.....

आगत पत्रिका संख्या.....

तिथि.....



सन्दर्भ सूची  
REFERENCE BOOK

सर्व पुस्तक विभाग  
SERVO BOOKS

720  
18





संख्या  
पत्रिका



ॐ श्री गणेशाय नमः	
दिनांक	१२/१८
पृष्ठ सं.	२६.६.३५
पृष्ठ सं.	
सुखदुःख प्रसन्नदोष विनाश	





Negative by Edm. W. Smith

Photogravure Survey of India Offices, Calcutta, May 1893.

AGRA: THE CHINI-KA-RAUZA OCTAGONAL TOWER FACING THE JUMNA.  
NORTH WEST CORNER OF THE GROUNDS AROUND THE TOMB.



ARCHÆOLOGICAL SURVEY OF INDIA

# MOGHUL COLOUR DECORATION

OF

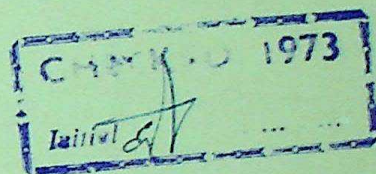
## AGRA:

DESCRIBED AND ILLUSTRATED

BY

EDMUND W. SMITH, M.R.A.S.,

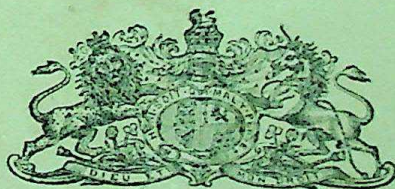
ARCHÆOLOGICAL SURVEYOR, NORTH-WESTERN PROVINCES AND OUDH.



---

PART I.

---



ALLAHABAD:

PRINTED & PUBLISHED BY THE SUPDT., GOVT. PRESS, N.-W. P. & OUDH.

*Calcutta*: NEWMAN & Co.; THACKER, SPINK & Co., *Bombay*; THACKER & Co., *Ld.*;

*Madras*: HIGGINBOTHAM.

*London*: W. H. ALLEN & Co.; KEGAN PAUL, TRENCH, TRÜBNER & Co.

1901.

Price, Rs. 22 (£ 1 13s.) per copy.







List of Volumes constituting the New Imperial Series of the Reports  
of the Archæological Survey of India.

Prescribed number in New Series.	Name of Book.*	Author or Editor.	Date (passed or proposed) of publica- tion.	Provincial number.		
				Western India.	Southern India.	Northern India.
I	Report of the first season's operations in the Belgaum and Kaladgi Districts ...	Burgess	1874 ...	I	...	...
II	Report on the Antiquities of Kathiawar and Kachh ...	Do. ...	1876 ...	II	...	...
III	Report on the Antiquities of the Bidar and Aurangabad Districts.	Do. ...	1878 ...	III	...	...
IV	The Buddhist Caves and their Inscriptions ...	Do. ...	1883 ...	IV	...	...
V	The Caves of Elura and the other Brahmanical and Jaina Caves in Western India ...	Do. ...	1884 ...	V	...	...
VI	The Buddhist Stûpas of Amara- vati and Jaggayyapeta ...	Do. ...	1887 ...	...	I	...
VII	Lists of Antiquarian Remains in the Presidency of Madras (Vol- ume I) ...	Sewell ...	1882 ...	...	II	...
VIII	Lists of Inscriptions and Sketch of Dynasties of Southern India (Volume II) ...	Do. ...	1884 ...	...	III	...
IX	South Indian Inscriptions (Vol- ume I) ...	Hultzsch	1890 ...	...	IV	...
X	South Indian Inscriptions (Vol- ume II) ...	Do. ...	1891 ...	...	V	...
XI	Report on the Sharqi Architecture of Jaunpur ...	Führer & Smith.	1889 ...	...	...	I
XII	Monumental Antiquities and In- scriptions in the North-Western Provinces and Oudh ...	Führer ...	1891 ...	...	...	II
XIII	Epigraphia Indica of the Archæo- logical Survey of India (Vol- ume I) ...	Burgess	1891 ...	...	...	...
XIV	Epigraphia Indica of the Archæo- logical Survey of India (Vol- ume II) ...	Do. ...	1893 ...	...	...	...
XV	South Indian Buddhist Anti- quities ...	Rea ...	1894 ...	...	VI	...



Prescribed number in New Series.	Name of Book.	Author or Editor.	Date (passed or proposed) of publica- tion.	Provincial number.		
				Western India.	Southern India.	Northern India.
XVI	Revised Lists of Antiquities, Bombay ... ..	Cousens...	1897 ...	VIII	...	...
XVII	Lists of Architectural and Archæo- logical Remains in Coorg ...	Rea ...	1894 ...	...	VII	...
XVIII	Report on the Moghal Architec- ture of Fathpur-Sikri ...	Smith ...	1895 ...	...	...	III
	Part II, 1896 ... ..	...	1896 ...	...	...	...
	„ III, 1897 ... ..	...	1897 ...	...	...	...
	„ IV, 1898 ... ..	...	1898 ...	...	...	...
XIX	List of Monumental Antiquities and Inscriptions in the Central Provinces and Berar ...	Cousens...	1897 ...	...	...	IV
XX	Monograph on the Great Jaina Establishment under the Kan- kali Tila, Mathura ...	Führer ...	1897 ...	...	...	V
XXI	Chalukyan Architecture, includ- ing examples from the Bellari District in Madras ...	Rea ...	1896 ...	...	VIII	...
XXII	Bower Manuscripts ... ..	Hoernle...	1894 ...	...	...	...
XXIII	Muhammadan Architecture in Gujarat ... ..	Burgess...	1896 ...	VI	...	...
XXIV	The Muhammadan Architecture of Ahmadabad ... ..	Do. ...	...	VII	...	...
XXV	Monumental Remains of the Dutch East India Company in the Presidency of Madras ...	Rea ...	1897 ...	...	IX	...
XXVI	Monograph on Buddha Sâkya- muni's Birth-place in the Nepal Tarâi ... ..	...	...	...	...	VI
XXVII	The Monumental Antiquities and Inscriptions in Rájputána and Central India ... ..	Führer ...	1898 ...	...	...	VII
XXVIII	The Monumental Antiquities and Inscriptions in the Panjáb ...	Do. ...	1898 ...	...	...	VIII
XXIX	South Indian Inscriptions, Volume III, Part I ... ..	Hultzsch,	1899 ...	...	X	...
XXX	Moghul Colour Decoration of Agra,	Smith ...	1900 ...	...	...	IX



## Mysore Archæological Series.

Number of Volumes.	Name of Book.	Author or Editor.	Date of publication.
I	Coorg Inscriptions ... ..	Rice ...	1886.
II	Inscriptions at Sravana Belgola ( <i>Epigraphia Carnatica</i> )	Do. ...	1889.
III	Inscriptions in the Mysore District, Part I ...	Do. ...	1894.
IV	Ditto ditto, Part II ...	Do. ...	1898.
V	Ditto Hassan District ...	Do. ...	In the Press.
VI	Ditto Kadur District ...	Do. ...	Ditto.
VII	Ditto Shimoga District, Part I ...	Do. ...	Ditto.
VIII	Ditto ditto, Part II ...	Do. ...	Ditto.
IX	Ditto Bangalore District ...	Do. ...	Ditto.
X	Ditto Kolar District ...	Do. ...	Ditto.
XI	Ditto Chitaldroog District ...	Do. ...	Ditto.
XII	Ditto Tumkur District ...	Do. ...	Ditto.

"Nos. XXVI, XXVII and XXVIII will be utilized for reports bearing on the same subject to which they were originally assigned [vide Government of India, Department of Revenue and Agriculture (Archæology and Epigraphy)]  
 "No. 3672—42-6, dated the 16th October 1899."







*ARCHÆOLOGICAL SURVEY OF INDIA.*

NEW IMPERIAL SERIES.

VOLUME XXX.

---

N.-W. PROVINCES AND OUDH:

VOLUME IX.

THE MOGHUL COLOUR DECORATION OF AGRA.







## CONTENTS.

---

List of Plates	...	...	...	...	...	...	<i>Pages.</i> i—v
CHAPTER I.							
Principal styles of Colour Decoration used in Moghul Architecture	...						1—2
CHAPTER II.							
The Chînî-kâ-Rauza, Agra	...	...	...	...	...	...	3—17
CHAPTER III.							
Examples of the style of decoration used upon Itimâd-ud-Daulah's Tomb, Agra; and the kiosques round Akbar's Tomb at Sikandra.							18—20
CHAPTER IV.							
Sikandra—The Kâñch Mahál	...	...	...	...	...	...	21—26
CHAPTER V.							
The Suraj Bhân-ka-Bagh	...	...	...	...	...	...	27—28







## PREFACE.

---

ON completing the Survey of Akbar's city at Faḥpur Sikri, the writer commenced, by order of Government, that of the Chini-kā-Rauza, Agra, a tomb ascribed to Afzal Khān, a poet, who died in Lahore in A.D. 1639.

The mausoleum is one of the most interesting buildings in Agra, yet it is little known. It stands on the left bank of the Jumnā, midway between Ītimad-ud-daula's tomb and Rām Bāgh, the garden, where according to tradition the body of Bābar rested till conveyed to Kābul for burial. The structure measures 79'-0" square. Inside is an octagonal chamber 27'-10" in diameter and 37'-0" high covered by a dome exquisitely painted on the inside with floral patterns in rich colours.

Below the building is a crypt the walls of which were at one time coated with glazed tiles. The edifice is built of brick and the whole of the exterior is faced with glazed tiles commonly called chinā, worked up into numerous patterns. It is from this circumstance that it derives its name Chini-kā-Rauza, or "the tomb (coated) with chinā." Of its kind the mausoleum is unique, being about the only building in Northern India entirely ornamented exteriorly with enamelled tiles.

The greater part of the south façade has fallen disclosing the fact that the half domes over the vestibules in the centre of the façades leading into the cenotaph chamber are constructed, like many of the ancient dome buildings in Egypt and Rome, of large earthen pots embedded in concrete.

For many years the building was neglected and the *zamīndār* (farmer) cultivating the adjacent fields lived in it and irreparably spoilt most of the painted decorations on the walls and ceilings by lighting fires in the rooms for cooking purposes. He has been evicted, and the Government, North-Western Provinces and Oudh, has now taken charge of the tomb and repaired it sufficiently to prevent it falling into further decay. Most of the mosaic designs in tiles on the outside, as well as the mural paintings, on the inside of the building, have been copied and are exhibited in the present volume, together with photographs of the tomb and some of the buildings of interest adjoining it.

Specimens of the mosaic tiling used by Jahāngīr on the kiosks round the upper floor of his father's tomb at Sikandra are also presented along with photographs of the style of decoration employed in the entrance gateway to the grounds surrounding the tomb, and the variegated marble embellishment on the walls of Ītimad-ud-daulah's shrine, Agra. Time did not permit of coloured details being made of this ornamentation, but it is hoped at some future period they will be prepared and published in a separate volume along with illustrations of the style of colour decoration used in the Taj, the Fort, and other Moghul buildings.

The line drawings and photographs have been ably reproduced in the office of the Assistant Surveyor General, Calcutta, and the coloured plates by Messrs. W. Griggs & Son, London, from originals prepared by the writer and his staff of assistants.



The writer's thanks are due to Dr. James Burgess, C.I.E., late Director-General of the Archæological Department, for kindly reading through and examining the proof-sheets of the letter-press, printed at the Government Press, Allahabad.

EDMD. W. SMITH.

NAINI TÂL : }  
*September 1899.* }



## LIST OF PLATES.

I.—SIKANDRA,	The entrance gate to the grounds ( <i>Photo-etching.</i> )	To face page 1.
A K B A R ' S	round Akbar's Tomb from the south.	
TOMB.		
II.—AGRA, BATTÎS	General view of octagonal tower on the	To face page 2.
KHAMBHA.	banks of the Jumna.	
III.—AGRA,	Octagonal tower facing the Jumna ...	To face page 3.
ZÂHARA		
BÂGH.		
IV.—AGRA, CHÎNÎ-	Octagonal tower facing the Jumna;	To face title
KÂ-RAUZA.	north-west corner of the grounds	page.
	round the tomb.	
V.—	Detail of the uppermost floor of the	To face page 4.
"	octagonal tower facing the Jumna,	
	on the north-west corner of the	
	grounds round the tomb.	
VI.—	General view from the Jumna ...	To face page 6.
VII.—	Ground-floor plan ...	At end.
VIII.—	Upper-floor plan ...	
IX.—	The south-east corner of the tomb ... ( <i>Photo-etching.</i> )	
X.—	Section from west to east ... ( <i>Line drawing.</i> )	
XI.—	Half east façade (double sheet) ...	
XII.—	Tiled text in Arabic characters round great archways. ( <i>Coloured drawing.</i> )	
XIII.—	Detail of coloured tiling on exterior of building. East façade. Fig. 1: Elevation of shafts upon the angles of the building; Fig. 2: Plan of shafts; Fig. 3: Elevation of shafts on the sides of the great archways; Fig. 4: Plan of shafts; Fig. 5: Section through walls showing keys of plaster into which the tiling is bedded.	
XIV.—	Detail of finials surmounting polygonal shafts upon the angles of the tomb.	
XV.—	East façade. Tiled spandrels over the arched entrance, corresponding to that marked M. on the elevation. Plate XI.	
XVI.—	Tiled panels on the east façade; south side marked H. on the elevation. Plate XI.	
XVII.—	Tiled panel on the east façade; south side marked L. on the elevation. Plate XI.	
XVIII.—	East façade, north end ... ( <i>Photo-etching.</i> )	
XIX.—	Detail of tiled parapet and cornice round the top of the building, marked C. on the east façade. Plate XI. ( <i>Coloured drawing.</i> )	



XX.—	AGRA CHINI- KÂ-RAUZA.	Tiled panel on the east façade; north side. Large archway over the first floor window, corresponding to that marked D. on the elevation. Plate XI.	(Coloured drawing.)	At end.
XXI.—	"	Tiled panel on the east façade; south side. Arch over the doorway marked K. on the elevation. Plate XI.	"	"
XXII.—	"	Tiled panel on the east façade; south side. Marked J. J. on the elevation. Plate XI.	"	"
XXIII.—	"	Tiled panel on the east façade; south side. Marked I. I. on the elevation. Plate XI.	"	"
XXIV.—	"	North façade; half elevation	... (Line drawing.)	"
XXV.—	"	Tiled panels on the east façade; south side. Marked E. E. on the elevation. Plate XI.	(Coloured drawing.)	"
XXVI.—	"	Tiled panels on the east façade; south side. Marked F. F. on the elevation. Plate XI.	"	"
XXVII.—	"	Tiled panels on the east façade; south side. Marked G. G. on the elevation. Plate XI.	"	"
XXVIII.—	"	Tiled panels on the north façade; east end. Marked I. on the elevation. Plate XXIV.	"	"
XXIX.—	"	Tiled panels on the north façade; east end. Marked E. E. on the elevation. Plate XXIV.	"	"
XXX.—	"	Tiled panels on the north façade; east side. Marked B. B. on the elevation. Plate XXIV.	"	"
XXXI.—	"	Tiled panels on the north façade; east side. Marked A. A. on the elevation. Plate XXIV.	"	"
XXXII.—	"	Tiled panels on the north façade; east side. Marked H. H. on the elevation. Plate XXIV.	"	"
XXXIII.—	"	Tiled panels on the north façade; east side. Marked K. K. on the elevation. Plate XXIV.	"	"
XXXIV.—	"	Tiled panels on the north façade; east side. Marked J. J. on the elevation. Plate XXIV.	"	"
XXXV.—	"	Tiled panels on the north façade; east side. Marked F. F. on the elevation. Plate XXIV.	"	"
XXXVI.—	"	Tiled panels on the north façade; east side. Marked G. G. on the elevation. Plate XXIV.	"	"
XXXVII.—	"	Tiled panels on the north façade; east side. Marked C. C. on the elevation. Plate XXIV.	"	"



XXXVIII.—	AGRA, CHÎNÎ-KÂ-RAUZA.	Tiled panels on the north façade; east side. Marked D. D. on the elevation. Plate XXIV.	(Coloured drawing.)	At end.
XXXIX.—	"	Tiled panels on the west façade; north end. Over the ground-floor doorway.	"	"
XL.—	"	Tiled panels on the west façade; north end. On the side of the northern entrance.	"	"
XLI.—	"	Tiled panels on the west façade; north end. Below first floor window.	"	"
XLII.—	"	Tiled panels on the west façade; north end. On sides of the first floor window, below the cornice.	"	"
XLIII.—	"	Tiled panels on the west façade; north end. Archway over the ground-floor doorway.	"	"
XLIV.—	"	The Western Vestibule. Tiling upon cornice and intrados of the main archway.	"	"
XLV.—	"	The Western Vestibule. Colour-decoration upon the ceiling.	"	"
XLVI.—	"	Detail of tiled frieze round the base of the dome.	"	"
XLVII.—	"	Detail of tiled cornice round the base of the dome.	"	"
XLVIII.—	"	Colour-decoration upon the medallion under the crown of the dome.	"	"
XLIX.—	"	Colour-decoration upon the soffit of the dome.	"	"
L.—	"	The crown of the dome looking up from the floor of the cenotaph chamber.	(Photo-etching.)	"
LI.—	"	Interior view of the lower portion of the cenotaph chamber.	"	"
LII.—	"	Detail of colour-decoration upon the soffit of the dome (springing).	(Coloured drawing.)	"
LIII.—	"	Detail of colour-decoration upon the soffit of the dome (springing).	"	"
LIV.—	"	Detail of decorated cornice round the interior of the cenotaph chamber.	"	"
LV.—	"	Decorated spandrils over the arched recesses on the ground-floor of the cenotaph chamber.	"	"
LVI.—	"	Decorated spandril over the arched recesses on the ground-floor of the cenotaph chamber.	"	To face page 16.
LVII.—	"	Decoration upon the soffit of the angle bays or alcoves in the corners of the cenotaph chamber.	"	At the end.
LVIII.—	SIKANDRA AKBAR'S TOMB.	General view ...	... (Photo-etching.)	To face page 18.



LIX.—	SIKANDRA AKBAR'S TOMB.	Tiled ornamentation upon the kiosques round the third floor.	(Coloured drawing.)	At the end.
LX.—	"	Tiled ornamentation upon the kiosques round the third floor.	"	"
LXI.—	"	Tiled ornamentation upon the kiosques round the third floor.	"	"
LXII.—	"	Tiled ornamentation upon the kiosques round the third floor.	"	"
LXIII.—	"	Tiled ornamentation upon the kiosques round the third floor.	"	"
LXIV.—	AGRA, ITIMAD- UDDAU- LAH'S TOMB.	Mosaic pavement on the upper floor ...	"	"
LXV.—	"	Details of mosaic borders round the cenotaphs and the pavement on the upper floor.	"	"
LXVI.—	"	Inlaid ornamentation upon the raised plinth of the upper floor.	"	"
LXVII.—	"	Inlaid ornamentation upon the upper part of the turrets upon the angles of the building.	"	"
LXVIII.—	"	General view ...	(Photo-etching.)	"
LXIX.—	"	Interior view of the cenotaph chamber,	"	To face page 20.
LXX.—	"	View of turrets at the corners of the tomb.	"	At the end.
LXXI.—	"	Marble turrets at the corners of the tomb, upper part.	"	"
LXXII.—	"	Inlaid panel on the upper part of one of the marble turrets at the corner of the tomb.	"	"
LXXIII.—	"	Inlaid marble dado upon the sides of the entrances to the tomb.	"	"
LXXIV.—	"	Inlaid marble panels on the sides of the entrances to the tomb.	"	"
LXXV.—	"	Carved soffit of marble archway over the entrance to the tomb.	"	"
LXXVI.—	"	Inlaid marble panels upon exterior walls.	"	"
LXXVII.—	"	Inlaid marble panels upon the exterior of building.	"	"
LXXVIII.—	SIKANDRA KÂÑCH MA- HÂL.	General view from the north ...	"	To face page 21.
LXXIX.—	"	Ground-floor plan ...	(Line drawing.)	At the end.
LXXX.—	"	Upper-floor plan ...	"	"
LXXXI.—	"	Section through the building from north to south. Fig. 1: Section C. D. Up- per floor plan; Fig. 2: Section A. B. Upper floor plan.	"	"
LXXXII.—	"	The north façade ...	"	"
LXXXIII.—	"	Detail of the upper part of the bay windows; Fig. 2: Section.	(Coloured drawing.)	"



LIST OF PLATES.

LXXXIV.—	SIKANDRA	Detail of bay windows; first floor lower portion. * Fig. 1: elevation; Fig. 2: Section.	(Line drawing.)	At the end.
LXXXV.—	KÂÑCH MA-	The north-west angle of the building...	(Photo-etching.)	"
LXXXVI.—	HAL.	Detail of carved spandril above the north-west entrance.	(Line drawing.)	"
LXXXVII.—	"	Detail of stone panels in the exterior walls.	"	"
LXXXVIII.—	"	Carved stone panels upon the exterior walls.	"	"
LXXXIX.—	"	North façade carved stone panels below cornice.	"	"
XC.—	"	Detail of the main cornice, and paneling upon the porch walls.	(Coloured drawing.)	"
XCI.—	"	The north entrance ...	(Photo-etching.)	To face page 24.
XCII.—	"	Detail of the plinth ...	(Line drawing.)	At the end.
XCIII.—	"	Detail of carved stone panels in the plinth of the porch.	"	"
XCIV.—	"	Detail of carving upon splayed jambs of the archway over the main entrance.	"	"
XCV.—	"	Detail of carved spandril over the archway above the main entrance; Fig. 2. Front and side view of the springing of archway.	"	"
XCVI.—	"	Detail of the west side of the porch ...	"	"
XCVII.—	"	Detail of the stone panelling on the side entrance.	"	"
XCVIII.—	"	Detail of carved stone doorway beneath the porch, north façade.	"	"
XCIX.—	"	Detail of carved architrave in stone around doorway beneath the porch, north façade.	"	"
C.—	"	Detail of carved stone brackets supporting balcony over the entrance door beneath the porch, north façade.	"	"
CI.—	SÛRAJ BHÂN-	The south façade ...	(Photo-etching.)	"
	KÂ-BAGH.			
CII.—	"	View from the north-east...	"	"
CIII.—	"	Detail of alcove on the ground floor, east façade.	"	"







[ADVERTISEMENTS.]

## ARCHÆOLOGICAL SURVEY OF INDIA.

### THE SHARQI ARCHITECTURE OF JAUNPUR,

WITH

NOTES ON ZAFARABAD, SAHET-MAHET, AND OTHER PLACES IN THE N.-W. P. & OUDH,

By DR. A. FÜHRER, PH.D., and EDMUND W. SMITH, M.R.A.S., ARCHITECT.

Edited by JAS. BURGESS, LL.D., C.I.E.,

*Director-General of the Archaeological Survey of India.*

*Illustrated by 74 Plates of the Sharqi Architecture of Jaunpur, &c. Super-royal 4to. Sewed.*

Price Rs. 16.

CALCUTTA:—SUPERINTENDENT OF GOVERNMENT PRINTING, INDIA.

"THE finely illustrated Volume issued under this title forms the first of a New Series of Reports begun after the reorganization of the Archaeological Surveys in Upper India in 1885; and if the work is to be continued on the same scale and with the same thoroughness of illustration, we may look to see at last something like an adequate illustration of a considerable portion at least of the immense and multifarious Architectural Remains of the Indian Peninsula. . . . We recommend it to the attention of all students of Architecture as a book worth possessing, containing some of the best illustrations of Indian Architecture that have yet appeared. It is to be hoped that similar volumes, illustrating other branches of the Architectural Remains in India, will appear in due course."—*Builder*.

"THIS Volume is an eminently businesslike production, of practical value to the Architect and Archaeologist . . . and possessed of many attractions from the historical and the artistic points of view, rendering the book instructive and interesting to the educated public in general . . . . It is the first volume of Archaeological Reports on Upper India which is of any distinct use to the practical Englishman, whether Architect, Historian, or Manufacturer. . . .

"The Government may properly be urged and expected to continue this Survey in the North-Western Provinces, and to utilize the Architectural Members of the Survey, moreover, in advising and controlling a reasonable conservation of Historical Monuments in the Indian Empire."—*R. Institute of British Architects' Journal*, 19th June 1890.

"THE first Volume of Dr. Burgess' New Series is a scholarly and exhaustive Monograph on a special and well-defined Architectural period. It is published in the form of a handsome quarto . . . supplying a valuable and interesting record of the History and Architecture of Jaunpur, a city which for nearly a century vied with Imperial Delhi both in power and splendour.

"Unlike the majority of the volumes in the former Series, the Report is one of which the Government has no reason to be ashamed, and it may be safely recommended to any one interested, either specially in Jaunpur, or generally in Indian Architecture, as an adequate and trustworthy source of information."—*The Pioneer*.

Super-royal 4to. Half bound, 426 pages. Rs. 10.

### THE MONUMENTAL ANTIQUITIES AND INSCRIPTIONS IN THE N.-W. PROVINCES AND OUDH:

DESCRIBED AND ARRANGED

By DR. A. FÜHRER, PH.D.,

*Archæological Surveyor, N.-W. Provinces and Oudh.*

ALLAHABAD:—GOVERNMENT PRESS, N.-W. P. AND OUDH.

"WE have now in a handy form a series of lists of all the notable Antiquities of the Provinces arranged under the districts where they are found, and accompanied not only with references to all easily accessible sources of farther information, but with a set of really workmanlike Indices."—*The Pioneer*, September 25th, 1891.

"IN this large volume Dr. Führer has given a very full account of the remains at each place, with references to all sources of information, the whole being carefully classified with complete Indices."—*Memoir on the Indian Surveys* 1875—1890.



## THE MOGHUL ARCHITECTURE OF FATHPUR SIKRI:

PART I, WITH 120 PLATES.

Super-royal 4to. Stiff boards. Rs. 20.

By EDMUND W. SMITH, M.R.A.S.,

*Architectural Surveyor, N.-W. Provinces and Oudh.*

ALLAHABAD:—GOVERNMENT PRESS, N.-W. P. AND OUDH.

"AT last an adequate beginning of a fairly complete and authoritative description of the magnificent buildings at and near Agra has been made. Nothing approaching to a scientific or reasonably satisfactory description of the Taj and other great edifices at Agra exists. The notices in Cunningham's Series of Archaeological Reports are feeble, inane, and all but useless; and we fear that we must wait long for the costly and elaborate work which is needed to record the results of a thorough survey of the Fort, the Taj, the Mausoleum at Sikandra, and the other architectural wonders which adorn Agra and its environs. Dr. Burgess, before his retirement, decided that since it was not possible to do everything, it was more advisable to begin with Fathpūr-Sikri than with Agra itself; and it was accordingly decreed that 'the wonderful and beautiful city founded by Akbar at Fathpūr-Sikri, and often likened to Pompeii,' should be surveyed.

"In the course of four seasons Mr. Edmund W. Smith, the very capable officer in charge of the Architectural Branch of the Archaeological Survey, assisted by a well-trained staff of native draughtsmen, has made an elaborate survey of the Great Moghul's palace city. The first instalment of the results of his work lies before us in a handsome quarto volume, illustrated by one hundred and twenty-five full-page plates, of which some are drawings and others photo-etchings.

"The size of the work prevents its publication in one volume. The first part now published deals with the *Mahal-i-Khas*, including Akbar's bed-room, the *Panch Mahal*, the *Diwan-i-Khas*, and a few other buildings; the second part deals with Rāja Bir Bal's house and the palace of Jōdh Bai; the third will treat of Salīm Chishtī's shrine, the Turkish baths, and many other edifices; and the fourth part will be devoted to the Great Mosque. Both the third and fourth parts will be enriched with coloured illustrations of the mural decoration and inlaid work. The volume now issued contains ten coloured plates, reproducing fresco paintings and ornaments, which have been executed by Messrs. Griggs and Son with their usual skill. These frescoes attract little attention from the ordinary visitor, and are now so damaged as scarcely to repay the cost and trouble of reproduction. One of the best executed and most intelligible fragments is that on the north wall of Akbar's bed-room, which represents some passengers of distinction taking their pleasure in a sailing boat, apparently on the Jumna. The figures are well drawn in the style affected by the miniature painters. In all the drawings the perspective is very bad. Some of the paintings exhibit distinct and unmistakable traces of Chinese influence. Others seem to be imitations of Japanese motives, and several offer clear evidence of the influence exercised on Akbar's eclectic taste by Christian religious art.

"The best known of the frescoes, that on the western façade of Miriam's House, which the guide points out as a picture of the Annunciation, may possibly be intended to represent that event. But the guide's theory that Miriam, or Mary, was a Christian wife of Akbar, is unsupported by any evidence, and is opposed to the evidence that exists. The queen of Akbar who enjoyed the title of *Maryam-us-Zamani*, or 'the Mary of the age,' was really the daughter of a Hindu Rāja. Akbar's mother was known by a similar title, *Maryam Mahani*, and there is no more reason for believing Akbar's queen, who bore the court title of *Maryam-us-Zamani*, to have been a Christian, than there is for believing in the Christianity of his mother. In short, Akbar's Christian queen seems to be the creature of the imagination of guides greedy for *bucksheesh*. But errors fed by *bucksheesh* die hard, and Akbar's Christian queen is bound to reappear frequently for the next hundred years. The Roman Catholic priests insist on believing in her existence, and their congregations, of course, are of the same opinion.

"The celebrated throne-pillar in the *Diwan-i-Khas* is perhaps the most curious of the many marvels at Fathpūr. It is adequately illustrated by a dozen well-selected plates. We are by no means disposed to accept Mr. Keene's suggestion that the little building occupied by the throne-pillar is the *Ibādat Khāna*, or hall, in which Akbar used to amuse himself with listening to set debates by the professors of rival creeds. The building is far too small for such a purpose, and does not agree well with the recorded description of the *Ibādat Khāna*. It is more probable, as Mr. Smith observes, that the hall lay just outside the private buildings of the palace than inside their precincts, and ruins of an important building exist near the Record Office in a position which would have been very suitable for a hall such as is described by the contemporary historian.

"We must not linger longer over the beauties of Akbar's magnificent, though singularly uncomfortable palace. We can recommend Mr. Smith's book as an excellent piece of work, thoroughly well done; and can assure our readers that merely as a picture book it is good value for twenty rupees. The printing and paper are first-rate. The binding, alas! is of the worst possible quality, and not even fit for a report by a Board of Revenue. When the next part comes out the Local Government should follow the example of Bombay and treat its pretty pictures to safe and decent covering."—*The Pioneer*, 12th July 1895.



"THE first volume is now before us, and it may be truly said that nothing more interesting or artistic has been published for a long time by the Indian Government . . . The hundred and twenty large quarto plans, views and details are excellently reproduced . . . No architect or artist, and certainly no student of Medieval India, can sufficiently prize the results . . ."—*Morning Post*, 4th November 1895.

"THIS volume is welcomed as the first instalment of a more complete illustration of a single important group of Indian sixteenth-century buildings than it has hitherto been able to publish . . . It is most desirable we should have as complete architectural drawings of the more famous buildings in India as we have of those in France, Italy, and other Western countries; and amongst these the Muhammadan architecture, in Upper India especially, presents some splendid examples. Every traveller is familiar with those at Agra, Delhi, and Faḥpūr-Sikrī; and many visit a place so unique as the latter in its history, in Indian architecture, and present condition . . . The value of this work lies in these numerous and careful drawings, which afford a full representation of the buildings surveyed and of the marvellous richness of their details . . . With this work before him, the student of architecture and Oriental art may judge what a wealth of further information would be afforded were a few other groups of buildings, such as those around Agra and Delhi, &c., similarly surveyed and delineated, while like surveys were made at Abu, Tanjor, Worangal, and elsewhere in the Peninsula . . ."—*Journal of the Royal Institute of British Architects*, 21st November 1895.

"EVERY traveller in India knows the deserted city of Faḥpūr Sikrī, within the seven-mile circuit of which is gathered that strangely beautiful medley of buildings, of all styles and plans, and destined for every sort of purpose, which has long been the delight and marvel of artists and architects. That stern critic, James Fergusson, when he stood amongst the empty courts and palaces of the silent city, could only bow down and worship in the terminology of his craft. How keenly he would have enjoyed that admirable volume of drawings and descriptions which Mr. E. W. Smith has consecrated to the remains of Akbar's ōscorial in the 'Imperial Series' of Reports of the Archaeological Survey of India. Mr. Smith need not, we think, be under any apprehension that a single qualified critic will find fault with his work on the ground that 'unnecessary labour has been bestowed' upon it.

"It is impossible to speak in too high praise of the accuracy and beauty of the 120 plates contained in the present instalment. Mr. Smith has displayed sound judgment in his selection of subjects.

"The work has been ably seconded by Colonel Waterhouse and his Assistants of the Survey of India Office, where the plans and drawings have been ably reproduced. The photo-etchings are really exquisite.

"Mr. Grigg, too, has shown his usual ability in reproducing the effects of the coloured decorations."—*The Athenæum*, 26th October 1895.

PART II, WITH 103 PLATES.

Super-royal 4to. Stiff boards, Rs. 14; half bound, Rs. 16.

"MR. E. W. SMITH has published the second part of his monumental work on Faḥpūr Sikrī. We noticed the first part at some length in these columns last year, and need only say that the second part is equally beautiful and well executed."—*Pioneer*, 10th December 1895.

PART III, WITH 97 PLATES.

Super-royal 4to. Stiff boards, Rs. 20; half bound, Rs. 22.

PART IV, WITH 88 PLATES.

Super-royal 4to. Stiff boards, Rs. 20; half bound Rs. 22.

## PORTFOLIO OF INDIAN ARCHITECTURAL DRAWINGS:

By EDMUND W. SMITH, M.R.A.S.

*Archæological Surveyor, N.-W. Provinces and Oudh.*

ALLAHABAD:—GOVERNMENT PRESS, N.-W. P. AND OUDH.

THE illustrations (52) are all to scale and are of a character and size (22×15 inches) admirably suitable for Schools of Art, Technical Art Schools, Architects and Engineers, and are arranged for ready reference in loose sheets done up in Portfolio form.

The drawings illustrate the Turkish Sultāna's House, Bīr Bal's House, Salīm Chishtī's Tomb, the Jāmī' Masjid—which buildings rank amongst the finest examples of Moghal Architecture, and were erected by Akbar the Great about the time of Queen Elizabeth. No attempt has been made to illustrate a number of buildings, but the few selected are depicted by an elevation or section elucidated by sufficient details to make the architecture intelligible.

The plates are arranged as follows:—

Turkish Sultāna's House.

The Jāmī' Masjid.

Salīm Chishtī's Tomb.

Jōdh Bāl's House, Sikandra.

The price of the Portfolio, exclusive of carriage and packing, is Rs. 9. (Packing and postage extra.)



# EPIGRAPHIA INDICA AND RECORD OF THE ARCHEOLOGICAL SURVEY OF INDIA.

Edited by JAS. BURGESS, C.I.E., LL.D., F.R.S.E.;

Assisted by A. FÜHRER, PH. D., *Archæological Surveyor, N.-W. Provinces and Oudh.*

Volume I (1891). Super-royal 4to, 482 pages, with 35 facsimile Plates. Rs. 16.

Volume II (1894). Super-royal 4to, 518 pages, with 51 facsimile Plates. Rs. 16.

Edited by DR. E. HULTZSCH, *Government Epigraphist.*

Volume III (1894-95), 4to, 393 pages, with 38 facsimile Plates. Rs. 24.

Volume IV (1896-97), with 28 Plates. Rs. 24 or 36s. each Volume bound.

Published under the authority of the Government of India as a Supplement to the *Indian Antiquary*.

CALCUTTA:—SUPERINTENDENT OF GOVERNMENT PRINTING, INDIA.

"L'idée de réunir en une publication spéciale les inscriptions de plus en plus nombreuses et à mesure qu'elles sont mises au jour par les diverses branches de l'Archæological Survey, est excellente. Il était temps que l'Inde eût à son tour son *Ephemeris Palæographica*."—A. BARTH.

"A côté des diverses séries de 'Reports,' dont la marche est forcément peu régulière, M. Burgess a créé un organe périodique, l'*Epigraphia Indica*, paraissant par trimestre et spécialement réservé aux inscriptions. L'épigraphie Indienne aura ainsi son *Ephemeris* avant d'avoir son *Corpus*. Si M. Burgess arrive de cette manière à centraliser, ne fût-ce que dans une certaine mesure, les travaux épigraphiques actuellement éparpillés dans une infinité de recueils, dont plusieurs sont des publications locales absolument inaccessibles en Europe, il aura rendu une fois de plus un service inestimable aux études Indiennes."—*Revue de l'Histoire des Religions*.

"HITHERTO the student of Indian inscriptions had to search for the records as yet published in the pages of various learned periodicals of India and Europe, besides the volumes of the Archæological Survey and other independent works. The foundation of a new quarterly exclusively devoted to Epigraphy is sure to meet with a very warm reception, therefore, on the part of all students of Indian History.

"Dr. Burgess has succeeded in securing the assistance of the most competent scholars in every branch of Indian Epigraphy, and the majority of the records published in the first three parts possess an exceptional value and interest."—PROF. J. JOLLY, in *Trübner's Record*.

"At the Congress of Orientalists lately held in London the highest praise was awarded to Dr. Burgess for his share in this undertaking as chief Editor. No higher praise could be accorded here to Dr. Burgess than this statement of the value attached to his labours by so many of the highest Oriental scholars."—*The R. I. B. A. Journal*, 22nd December 1892.

## SOUTH INDIAN INSCRIPTIONS:

COLLECTED, EDITED AND TRANSLATED

By E. HULTZSCH, PH.D., *Government Epigraphist.*

Volume I.—Tamil and Sanskrit Inscriptions, chiefly collected in 1886-87. Rs. 6.

Volume II.—Tamil Inscriptions in the Rajarajesvara Temple at Tanjavur:—

Part I.—Inscriptions on the Walls of the Central Shrine; with 4 Plates. Rs. 4.

Part II.—Inscriptions on the Walls of the Enclosure; with 4 Plates. Rs. 5.

Part III.—Supplement to the First and Second Volumes; with eight Plates. Rs. 4.

Part IV.—Introduction and Index. *In preparation.*

Volume III.—Miscellaneous Inscriptions from the Tamil Country.

Part I.—Inscriptions at Ukkal, Melpadi, Karnour, Manimangalam and Tiruvallam: with five Plates.

MADRAS:—GOVERNMENT PRESS.

"A THOROUGHLY good book, which indisputably advances our knowledge of Southern India to a very considerable extent.

"In scrupulous exactness and true philological method it is, to say the least, equal to the best Epigraphical publications."—*Vienna Oriental Journal*.



REPORTS ON SANSKRIT MANUSCRIPTS IN SOUTHERN INDIA.

By E. HULTZSCH, PH.D.

No. I 1895. Price Rs. 1 annas 4.

No. II 1896. Price Rs. 1 annas 4.

MADRAS:—PRINTED AND PUBLISHED BY THE SUPERINTENDENT, GOVERNMENT PRESS.

CORPUS INSCRIPTIONUM INDICARUM:

VOL. III.—INSCRIPTIONS OF THE EARLY GUPTA KINGS AND THEIR SUCCESSORS:

By JOHN FAITHFULL FLEET, C.I.E., B.O.C.S.

*With 45 Plates, Cloth, Rs. 25: without Plates, Rs. 15.*

CALCUTTA:—SUPERINTENDENT OF GOVERNMENT PRINTING, INDIA.

THE ANTIQUITIES OF DABHOI IN GUJARAT:

By J. BURGESS, LL.D., C.I.E.,

*Director-General of the Archaeological Survey of India,*  
and

H. COUSENS, M.R.A.S.,

*Superintendent, Archaeological Survey, Western India.*

*Illustrated by 22 Plates. Large Folio 17 × 14 inches. One Guinea.*

EDINBURGH:—GEORGE WATERSTON & SONS.

THIS handsome volume, illustrative of the Antiquities of the ancient City of Dabhoi, with its splendid Gateways and Temples, has been prepared and published at the expense of His Highness the Mahārāja of Baroda, in whose territory Dabhoi is.

The Illustrations—more especially the Drawings—will be found to be of permanent importance to all interested in Architecture and Art, as reproducing accurately and to scale very important typical examples of the elaborately sculptured Architecture of India in the Thirteenth Century of our Era. The Drawings are supplemented by collotype reproductions of large photographs, and the whole is described in detail in the letter-press of the Volume.

ARCHÆOLOGICAL SURVEY OF SOUTHERN INDIA:

THE BUDDHIST STŪPAS OF AMARĀVATĪ AND JAGGAYYAPETA:

DESCRIBED AND ILLUSTRATED

By J. BURGESS, LL.D., C.I.E., &C.:

*With Transcripts and Translations of the Asoka Edicts at Dhauḷi and Jaugada:*

By PROFESSOR G. BÜHLER, PH.D., LL.D., C.I.E., Vienna.

*With 69 Plates of Sculptures and Inscriptions, mostly Autotypes, and 32 Woodcuts.*

Super-royal 4to. Half bound, gilt top, 1887. 3 Guineas.

"MR. BURGESS has recently issued an admirable Monograph on the Buddhist Stūpas at Amarāvati and Jaggayyapeta, supplementary to the late Mr. Fergusson's 'Tree and Serpent Worship,' and has thus, to some extent, wiped away the reproach of the Southern Presidency."—*Quarterly Review*, July 1889.

Super-royal 4to. Paper Covers.



---

## SOUTH INDIAN BUDDHIST ANTIQUITIES:

By ALEX. REA, M.R.A.S.,

*Superintendent, Archaeological Survey, Madras.*

*With 47 Plates. Price, Rs. 10.*

---

## CHALUKYAN ARCHITECTURE:

By ALEX. REA, M.R.A.S.,

*Superintendent, Archaeological Survey, Madras.*

*With 114 Plates. Price Rs. 15 As. 8.*

MADRAS:—GOVERNMENT PRESS.

---

## GUIDE TO BIJAPUR:

By HENRY COUSENS, M.R.A.S.,

*Superintendent, Archaeological Survey of Western India.*

A FULL ACCOUNT OF THE PRINCIPAL BUILDINGS IN AND AROUND THE CITY, WITH AN OUTLINE OF THE HISTORY OF THE ADIL SHAHI KINGS OF BIJAPUR.

144 pages, Cloth: Maps of the City and Environs. Price Rs. 2.

[Published with the sanction of the Government of Bombay.]

BOMBAY:—THOS. COOK & SONS; THACKER & Co. (*Limited*).

---

Published by order of Her Majesty's Secretary of State for India.

---

## ARCHÆOLOGICAL SURVEY OF WESTERN INDIA.

### THE CAVE TEMPLES OF INDIA:

By J. FERGUSSON, D.C.L., C.I.E., F.R.S., V.P.R.A.S.; and JAS. BURGESS, LL.D., C.I.E., F.R.G.S., M.R.A.S., &C.

*Super-royal 8vo. Half Morocco, gilt top, pp. XX and 536, with Map, 99 Plates and 76 Woodcuts. £2.*

### REPORTS.

By JAS. BURGESS, LL.D., C.I.E., &C.

*Super-royal 4to. Half Morocco, gilt top.*

### Vol. I.—Report of the First Season's Operations in the Belgaum & Kaladgi Districts:

*With 56 Photographs and Lithographic Plates, and 6 Woodcuts. £2 2s.*

### Vol. II.—Report on the Antiquities of Kathiawad and Kachh:

*With 74 Photographs and Lithographic Plates, 242 pages. £3 3s.*

### Vol. III.—Report on the Antiquities of the Bidar and Aurangabad Districts:

*With 66 Photographs and Lithographic Plates and 9 Woodcuts. £2 2s.*

LONDON:—W. H. ALLEN & CO., Waterloo Place.

TRÜBNER & CO., Ludgate Hill.

CALCUTTA:—THACKER, SPINK & CO.

BOMBAY:—THACKER & Co. (*Limited*).

### VOLUMES IV & V.

### Vol. IV.—The Buddhist Caves and their Inscriptions:

*With 60 Plates and 25 Woodcuts.*



**Vol. V.—The Caves of Elura and the other Brahmanical and Jaina Caves in Western India :**

*With 51 Autotype and other Plates, and 18 Woodcuts.*

The two Volumes : Price £6 6s.

LONDON :—KEGAN PAUL, TRENCH, TRÜBNER & Co.

**MISCELLANEOUS PUBLICATIONS OF THE ARCHÆOLOGICAL SURVEY OF WESTERN INDIA.**

4to Demy.

- |  |   |
|--|---|
| <p>No. 1.—Memorandum on the Buddhist Caves of Jannar : by J. BURGESS, LL.D.; and Translations of three Inscriptions from Badami, Pattadakal, and Aiholi : by J. F. FLEET, B.O.C.S., 1874.</p> <p>No. 2.—Memorandum on the Antiquities at Dabhoi, Ahmedabad, Than, Junagadh, Girnar, and Dhank; with Appendix of Inscriptions and 10 Plates of Facsimiles : by J. BURGESS, LL.D., 1875.</p> <p>No. 3.—Memorandum on the Remains at Gumli, Gop, and in Kachh, &amp;c. : by the same, 1875.</p> <p>No. 4.—Provisional Lists of Architectural and other Archæological Remains in Western India : by the same, 1875.</p> <p>No. 5.—Translations of Inscriptions from Belgaum and Kaladgi Districts : by J. F. FLEET, B.O.C.S.; and of Inscriptions from Kathiawad and Kachh by HARI VAMAN LIMAYA, B.A., 1876.</p> <p>No. 6.—Notes on the Antiquities of the Talukas of Parner, Sangamner, Ankoile, and Kopergaum, in Ahmadnagar : by W. F. SINCLAIR, B.O.C.S.; with revised Lists of Remains in the Ahmadnagar, Nasik, Puna, Thana, and Kaladgi Zillas : by J. BURGESS, LL.D., 1877.</p> <p>No. 7.—Architectural and Archæological Remains in Khairatpur : by W. H. PROBERT, B.O.C.S., Collector, 1877.</p> <p>No. 8.—Reports regarding the Archæological Remains in Sindh, with Plans of Tombs : by District Officers, 1879.</p> | <p>No. 9.—Notes on the Banddha Rock-Temples of Ajanta their Paintings and Sculptures; and on the Paintings of the Bagh Caves, Modern Banddha Mythology and the Sanskrit Inscription at Citra, with 31 Plates : by J. BURGESS, LL.D., 1879.</p> <p>No. 10.—Inscriptions from the Cave Temples of Western India; with Descriptive Notes, a Sillāhāra grant of Māradimha, and three Sanskrit Inscriptions in possession of the American Oriental Society, with 52 Plates : by J. BURGESS, LL.D., and BHAGWANLAL INDRAJI PANDIT, PH.D., 1881.</p> <p>No. 11.—Lists of the Antiquarian Remains in the Bombay Presidency, Sindh, and Berar; with an Appendix of Inscriptions from Gujarat, pp. 340 : by J. BURGESS, LL.D., C.I.E., 1885. Rs. 6.</p> <p>No. 12.—The Caves at Nādsur and Karsambha, with 7 Plates : by HENRY COUSSENS, M.R.A.S., Archæological Surveyor of Western India.</p> <p>Report on the Architectural and Archæological Remains in the Province of Kachh; with Inscriptions and 10 Native Drawings : by DALPATRAM PRANJIVAN KHAKAR; with five papers by the late SIR ALEX. BURNES; edited by J. BURGESS, LL.D., 8vo., pp. 120. (<i>Selections from the Records of Bombay Government</i>, No. 152, 1879).</p> <p>Notes on Bijapur and Satranjaya, with two Maps, published as a Government Selection : by HENRY COUSSENS, M.R.A.S. Price, Annas 12.</p> |
|--|---|

BOMBAY :—GOVERNMENT CENTRAL PRESS.

**THE INDIAN ANTIQUARY :**

A JOURNAL OF ORIENTAL RESEARCH IN ARCHÆOLOGY, HISTORY, LITERATURE, LANGUAGE, FOLKLORE, &c., &c.

Volumes I—XIII.—Edited by Dr. J. Burgess.

Volumes XIV—XX.—Edited by Dr. J. Fleet and Major R. C. Temple, I.R.C.

Volumes XXI (1892), XXVIII (1899).—Edited by Lieutenant-Colonel R. C. Temple, C.I.E. Annual subscription, Rs. 20.

BOMBAY :—THE MANAGER, EDUCATION SOCIETY'S PRESS.

**CHRISTIAN MONUMENTAL INSCRIPTIONS OF BRITISH INDIA.**

VOLUME I.—List of Inscriptions on Tombs or Monuments in Bengal possessing Historical or Archæological Interest. Edited by C. R. Wilson, Esq., M.A., of the Bengal Educational Service.

Calcutta, 1896, pages XL and 248. *Folio. Cloth.* Price, Rs. 3.

VOLUME II.—List of Christian Tombs and Monuments of Archæological or Historical Interest and their Inscriptions in the North-Western Provinces and Oudh. Compiled by the Rev. A. Führer, Ph.D., Archæological Surveyor, North-Western Provinces and Oudh.

Calcutta, 1897, pages 310. *Cloth.* Price, Rs. 4-8-0.

SUPERINTENDENT OF GOVERNMENT PRINTING, INDIA.

VOLUME III.—List of Christian Tombs and Monuments of Archæological or Historical Interest and their Inscriptions in the Rājputāna and Central India Agencies. Compiled and Annotated by the Rev. A. Führer, Ph.D., Archæological Surveyor, North-Western Provinces and Oudh.—*In the Press.*

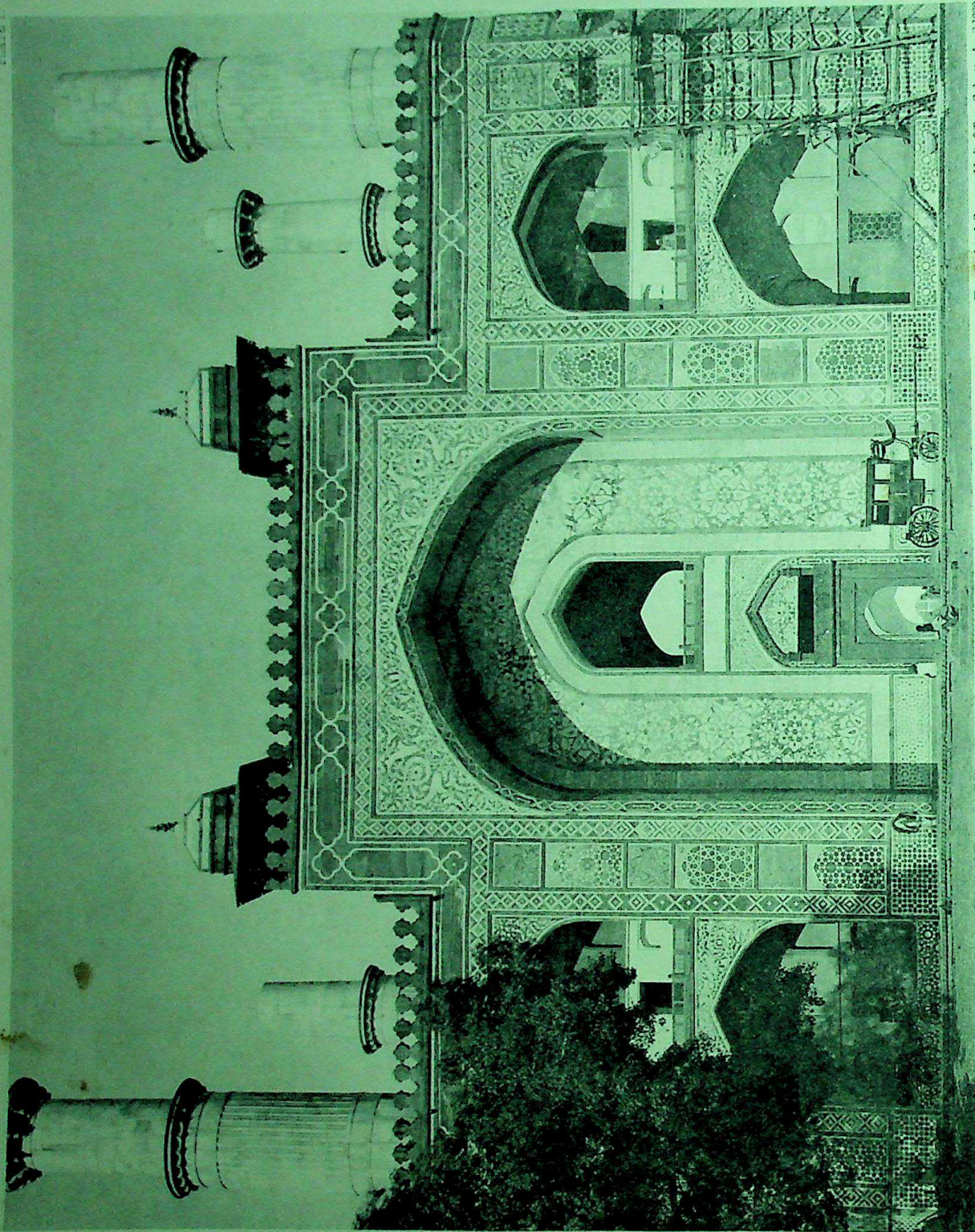












Photographing Survey of India Offices Calcutta, April 1839.

Negative by Edmond W. Smith.

SIKANDRA: AGRA. ENTRANCE GATE TO THE GROUNDS AROUND AKBARS TOMB, FROM THE SOUTH.



REPORT  
OF  
THE ARCHÆOLOGICAL SURVEY OF INDIA.  
THE MOGHUL COLOUR DECORATION OF AGRA.  
ILLUSTRATED BY EXAMPLES FROM THE CHÎNÎ-KÂ-RAUZA,  
THE KÂÑCH MAHÂL AND AKBAR'S TOMB.

CHAPTER I.

PRINCIPAL STYLES OF COLOUR DECORATION USED IN MOGHUL  
ARCHITECTURE.

THE Moghul style of architecture,<sup>1</sup> which sprang up about the year A.D. 1556, under Akbar the Great, terminated about the year A.D. 1658. The style may be divided broadly into two main schools. Classified under the first, are the buildings erected by Akbar and Jahângîr between the years A.D. 1556 and 1630; and under the second, those built by Shâh Jahân between the years A.D. 1640 and 1658. The power of the Moghul empire reached its zenith under the fanatical Aurangzib, the last of the Great Moghuls, but the style associated with the name of the Moghuls declined rapidly and steadily under his sway. Although many fine buildings were erected during Aurangzib's reign, he has left no grand buildings, in the proper sense of the word, such as the palaces at Fâthpûr Sikrî; Îtimâd-ud-daula's tomb and the Tâj at Âgrâ, erected by his predecessors. Aurangzib added to the palaces at Delhi, and built the mosque on the banks of the Ganges at Benares, besides also erecting palatial residences at Delhi, which are now either in ruins or are used for mercantile purposes. But none of his buildings can compare with the stately and majestic edifices erected by Akbar, Jahângîr and Shâh Jahân, which to this day excite the admiration of the world.

Between Akbar's buildings and those of his son Jahângîr there is, as a rule, but slight difference, and in the absence of documentary evidence and inscriptions it is difficult to determine to which reign a work belongs; but between their buildings and those of Shâh Jahân there is a most marked and decided difference, which even the uninitiated cannot but observe.

Akbar's and Jahângîr's works are strongly infused with Hindû architecture. Timber is almost unused, and the arch sparingly so; but under Shâh Jahân the Hindû element becomes less and less prominent till it gradually fades away. The Hindû bracket and flat architrave used over the apertures of doorways and windows makes way for the Muhammadan arch, and the beautiful carved geometrical decoration in red sandstone, as found at Fâthpûr Sikrî, and the Jahângîr Mahâl in the Fort at Âgrâ, gives place to mosaic in *pietra-dura*, as exemplified in Îtimâd-ad-daula's tomb and the Tâj.

<sup>1</sup> In the preparation of this chapter Fergusson's *History of Indian Architecture* and Keene's "Note on Hindûstani Architecture" in his *Hand-Book on Agra* have been consulted.



The stately buildings erected during Akbar's reign are not entirely devoid of colour ornamentation, and some of the Faṭhpūr Sīkrī buildings erected towards the end of Akbar's rule were richly decorated with frescoes. Marble mosaic was also used, notably in the Jāmi Masjid, one of the finest mosques in India. Even prior to Akbar's time we find the Pathān builders relying on white marble to enliven the severeness of their façades, but it was not till the reign of Shāh Jahān that coloured inlaid ornamentation became a leading characteristic of the style. Jahāngīr relied more on mosaic decoration for beautifying his buildings than Akbar, and an example of this is seen in the gateway (Plate I) leading to the garden surrounding his father's tomb at Sikandra. A little later than the completion of Akbar's mausoleum, which was commenced by Akbar himself, but finished between A.D. 1605 and 1615 by Jahāngīr, we find a new element being introduced, along with the variegated marble mosaic, in the shape of inlaid designs in coloured stones, known as *pietra-dura*, or "inlay." In Ītimād-ad-daula's tomb we see both systems employed; but in the Tāj, Āgrā, and the palaces at Delhi, erected between A.D. 1628 and 1668, inlay is almost exclusively used and is the characteristic feature of the style.

Besides marble mosaic, and *pietra-dura* inlaid ornamentation, the Moghuls relied to some extent, as did the Pathāns before them, on enamelled tiling for the enrichment of their buildings. It had been employed from an early period by the Persians upon their structures and came into use in India about Sher Shāh's time.

Akbar used encaustic tiling upon the stately palaces at Faṭhpūr Sīkrī for roofing purposes and for enriching architraves and borders round doorways, &c., and Jahāngīr also used it for covering the domed kiosks (Plates LVIII to LXIII) round the third story of his father's mausoleum at Sikandra; and in the Kāñch Mahāl (Plates LXXXIII and XC).

In these and other buildings it was sparingly used, but in the mosque erected at Lahor by Jahāngīr's Vizir, and the Chīnī-kā-Rauza, Āgrā (Plate VI), built it is supposed in Aurangzīb's reign, we find the walls, as in many Persian buildings, covered throughout with encaustic tiling. This style of decoration is called Kashāni after Kāshān in Persia, one of the chief seats of earthenware manufacture.

In addition to the styles of decoration briefly mentioned above, fresco paintings were extensively employed by the Moghuls for decorative purposes, and in many of their buildings, commencing with Akbar's time and downwards, we find frescoes used frequently upon the interior walls of their palaces and tombs.

Few Moghul buildings appear to have been entirely covered with enamelled tiling, and about the only one in Northern India is the Chīnī-kā-Rauza at Āgrā, on the left bank of the Jamnā between Ītimād-ad-daula's tomb and Rām Bāgh, the garden where, according to tradition, Bābar's body rested till conveyed to Kābul for burial. The difficulties connected with the manufacture of enamelled tiles probably accounts for their being so sparingly used. Red sandstone was easily procurable and could be obtained in any quantity from quarries just outside Faṭhpūr Sīkrī, whilst marble could be imported from the neighbourhood of Jaypur. The manufacture of glazed tiles was no doubt introduced into India from Persia: it was not indigenous to the country and the art has almost died out, although it is carried on to some extent at Peshawar in the Punjāb.





From a negative by E. W. Smith.

Photographed, Survey of India Office, Calcutta, May 1883.

ACRA: THE BATTIS KHAMRHA ON THE BANKS OF THE JUMNA.













Negative by Edmd W. Smith.

Photogravure: Survey of India Offices, Calcutta, April 1883.

AGRA: ZÂHRÂ BÂGH. OCTAGONAL TOWER FACING THE JUMNA.



## CHAPTER II.

### THE CHÎNÎ-KÂ-RAUZA.

BOTH banks of the Jamnâ on which the city of Âgrâ stands are studded with interesting buildings and gardens. Amongst those on the right bank are the Fort and the world-renowned Tâj, whilst on the left we have, besides Îtimâd-ad-daula's well-known mausoleum, several places of interest some of which are almost unknown even to the residents of Âgrâ. Amongst them, high up on the banks of the river, are the Baland Bâgh, the Sât Kûiya, the Battis Khambhâ, the Ârâm Bâgh and the Chînî-kâ-Rauza. The Baland Bâgh is a garden which belonged to Baland Khân, one of Jahângîr's eunuchs. The Sât Kûiya, is a great pile of masonry overhanging the river, consisting of seven wells, or lifts, by means of which water was obtained from the Jamnâ for the adjacent gardens. The Battis Khambhâ (Plate II) is a tower rising from the sands of the Jamnâ five stories in height surrounded by arched galleries. On the fourth story of this building are twenty-four columns and crowning it and forming the fifth story is a cupola supported on eight slender shafts. Next to the Battis Khambhâ is the Râm Bâgh, more properly called Ârâm Bâgh, the "garden of rest;" but this name was by some accounts given to it by the *Jâts*. The older name was Bâgh-i-Nûr-Afshân, from the name of a Musalmân lady, identified by some with Nûr Jahân, the queen of Jahângîr and the daughter of his minister Îtimâd-ad-daula, whose tomb stands a short distance lower down the Jamnâ (Plate LXVIII).

"The Râm Bâgh is a large walled garden with a raised stone terrace on the riverside. There are octagonal towers or bastions surmounted by pillared cupolas at each corner of the river face; underneath, or in the body of the terrace, are a set of vaulted chambers, opening on to a lower terrace, just on the water's edge; while above, or on the terrace, are two buildings, open *bâradars*, with chambers at each end and verandahs overlooking the river. By popular tradition the Râm Bâgh was the resting-place of Bâbar's body, from the time of his death at Âgrâ till it was conveyed to Kâbûl for burial; but it is generally believed that the garden was made by the Empress Nûr Jahân, who frequently resorted here with her handmaids."<sup>1</sup>

Adjoining the Râm Bâgh is another garden called Zâhara Bâgh, also known as Sâyid-kâ-Bâgh, from the existence of a small unpretentious shrine of a Sâyid built on the river wall, which has a frontage of some 1,234 feet including two towers (Plate III), demarking the boundary of the garden.

The Chînî-kâ-Rauza adjoins the Zâhara Bâgh, and the next building to it of any great importance is Îtimâd-ad-daula's well-known tomb, close by the bridge-of-boats leading to the right bank of the Jamnâ on which the city of Âgrâ stands.

The Chînî-kâ-Rauza, or the tomb covered with "china" (enamelled tiles), stands in what was a large garden, but is now a field. The garden was enclosed on the north, south and east sides by walls, but was open on the river front. Being a mausoleum, it is built facing north and south as all such in India are.

<sup>1</sup> Führer's *Monumental Antiquities and Inscriptions*, in the N.-W. P. and Oudh, being Vol. II of the New Series of the Reports of the Archaeological Survey of India.



Roughly speaking, the enclosure round the mausoleum measures 323'-0" from north to south and 462'-0" from east to west. At the north-west corner of the enclosure, commanding a fine view of the river, is a picturesque tower (Plate IV) crowned by a cupola, which, like the kiosks round Akbar's tomb at Sikandra, was originally coated on the outside with enamelled tiles. At one time no doubt there was a corresponding tower to this on the south-west corner of the garden. There is still a tower here, but it does not belong to the Chînî-kâ-Rauza. It is without the enclosure and is of a different design to that on the north-west of the corner of the garden, which is three stories high and built of brick faced with stone, beautifully carved with geometrical and floral designs (see Plate V). The tower is in a very dilapidated state and a portion of the side facing the river has fallen. This is in a measure due to the brickwork, which is very bad and inferiorly built.

The Chînî-kâ-Rauza faces the river (Plate VI), but stands some distance back from the bank, with which it appears to have been connected at one time by a *ghât* or quay. It is a rectangular building (see Plan, Plate VII) measuring exteriorly 79'-4" x 79'-4". Within is an octagonal chamber 27'-10" in diameter and 37'-0" in height, covered by a rich *stalactite* or honeycombed dome crowned by another or false one, resting on a sixteen-sided base, which rises considerably above the roof of the building (see Plates VI and X), and has been constructed solely for effect's sake and to lend importance to the design. To this we shall revert again later on. From the plan (Plate VII) it will be seen that four of the eight sides of the octagonal chamber are formed into pentagonal-shaped recesses. In the remaining four sides are doorways leading into four half-domed oblong-shaped vestibules measuring 28'-0" by 16'-0", one in the centre of each side of the building. The vestibules on the east and west sides have pentagonal-shaped ends, whilst those on the north and south fronts are square in plan. Each vestibule is entered from the outside, beneath a lofty and spacious archway 32'-0" high. At the four corners of the mausoleum are square chambers measuring internally 12'-1" each way covered by domes. They are entirely detached from the central octagonal chamber, but can be entered from the vestibules as well as from the outside of the building. Immediately above them (Plate VIII) are four other rooms, connected by narrow arched passages, 3'-0" wide, encircling the upper part of the central octagonal chamber. Beneath the building is a crypt, access to which is gained through open archways on the west or river front (see Plates VI and X). In the crypt immediately beneath the octagonal chamber were the tombs of the person or persons in whose memory the mausoleum was erected.

The tombs in the central chamber on the ground floor (Plates VII and X) are not the actual graves, but cenotaphs only. They are built of brick coated with plaster, and are not the original monuments, which according to custom would have been of marble.

The only ingress to the upper floor is by means of a stone staircase on the south-east corner of the building (Plate IX), but at one time there were probably additional entrances in the other three corners of the building. The south-eastern staircase (see Plans, Plates VII and VIII) stops on the first floor by the angle-room on the south-east corner of the building, and is connected by a narrow arched passage with another staircase on the north side of the tomb, leading to the roof and the false dome (see





Negative by Edmd. W. Smith.

Photographs - Survey of India Office, Calcutta, June 1909.

AGRA: THE CHINI KA RAUZA. DETAIL OF UPPERMOST FLOOR OF THE OCTAGONAL TOWER FACING THE JUMNA, ON THE NORTH WEST CORNER OF THE GROUNDS AROUND THE TOMB.







section, Plate X) which surmounts the octagonal cenotaph chamber in the centre of the building.

There is nothing striking about the design of the façades to call for special comment. The central portion of each façade breaks up above the main line of the parapet and beneath it is a large archway 32'-0" high, enclosing the upper part of the vestibules or antechambers leading into the cenotaph chamber in the centre of the mausoleum. The archway (Plate XI) is built of brick in radiating courses and continues right down in one unbroken straight line (showing the lateness of the architecture), on to the carved capping of a red sandstone plinth round the base of the building. The faces of the abutments upon the sides of the arches are sunk slightly in the shape of long oblong panels, which continue up over the crown of the arches, and are enriched with quotations from the Qu'rân in Arabic in Tughrah characters. The characters are in blue upon a ground of white tiles (see Plate XII) enclosed by narrow floral borders in blue, yellow and green tiling. On the outer sides, the abutments are bordered by slender perpendicular shafts which extend from the ground to some distance above the roof. They are covered with crimson, orange and white tiles laid in a zig-zag pattern, reminding one of similar ornamentation peculiar to Norman architecture. The zig-zag courses are laid in alternate bands of white and orange edged with strips of crimson and are arranged to make the shaft appear as if it had five instead of three sides. At the four angles of the building are similar shafts or *gul-distas*, and these are veneered with tiles in royal blue interspersed with narrow trefoil-shaped bands running in parallel rows horizontally across the shaft. Although so simple, the effect is pleasing and far more so than much of the tiled ornamentation upon other parts of the mausoleum. The shafts extend up to just below the cornice, where they stop, to reappear again as finials above the parapet, terminating in large flower-shaped capitals. Drawings of the shafts are given in detail on Plate XIV.

But to revert again to the large archways in front of the vestibules in the centre of the façades. The spandrils above the arches were overlaid with glazed tiling wrought into rich and beautiful scrolls, mainly in blue upon an orange ground. Unfortunately most of the pattern, with the exception of that portion given on Plate XV, has succumbed to the ravages of time.

Generally speaking, one façade is like the other in design, but the tiled patterns with which they are covered vary considerably. The greater portion of the south façade has fallen (see Plate VI), and along with it the south-west angle of the building, disclosing the fact that the semi-domes over the vestibules in the centre of the façades leading into the cenotaph chamber are constructed, like many of the ancient buildings in Egypt and Rome, of *chattis* or pots embedded in concrete. In the construction of the archways and vaults, as in the present day, brick centring was employed, and before its removal the *haunches* and *pockets* of the arches were filled in with concrete, intermingled with earthen pots and brought up to the level of the roof, which was then floated over with cement so as to form a flat even surface. The masonry became very firm and compact, and an idea of its solidity may be formed from examining the *débris* strewn the ground round the fallen portion of the building. Some of the pieces measure 15'-0" x 9'-0" x 2'-6" and the embedded earthen pots are 3'-6" in diameter and 4'-0" deep. It will be readily understood that by this mode of construction the arches



were relieved of excessive weight, and at the same time a great saving was effected on the cost of the building. The entire edifice is built of brickwork and as many as six courses go to the foot. Many of the bricks are only 7" long  $4\frac{1}{2}$ " wide and  $\frac{3}{4}$ " in thickness, but the mortar joints are thick.

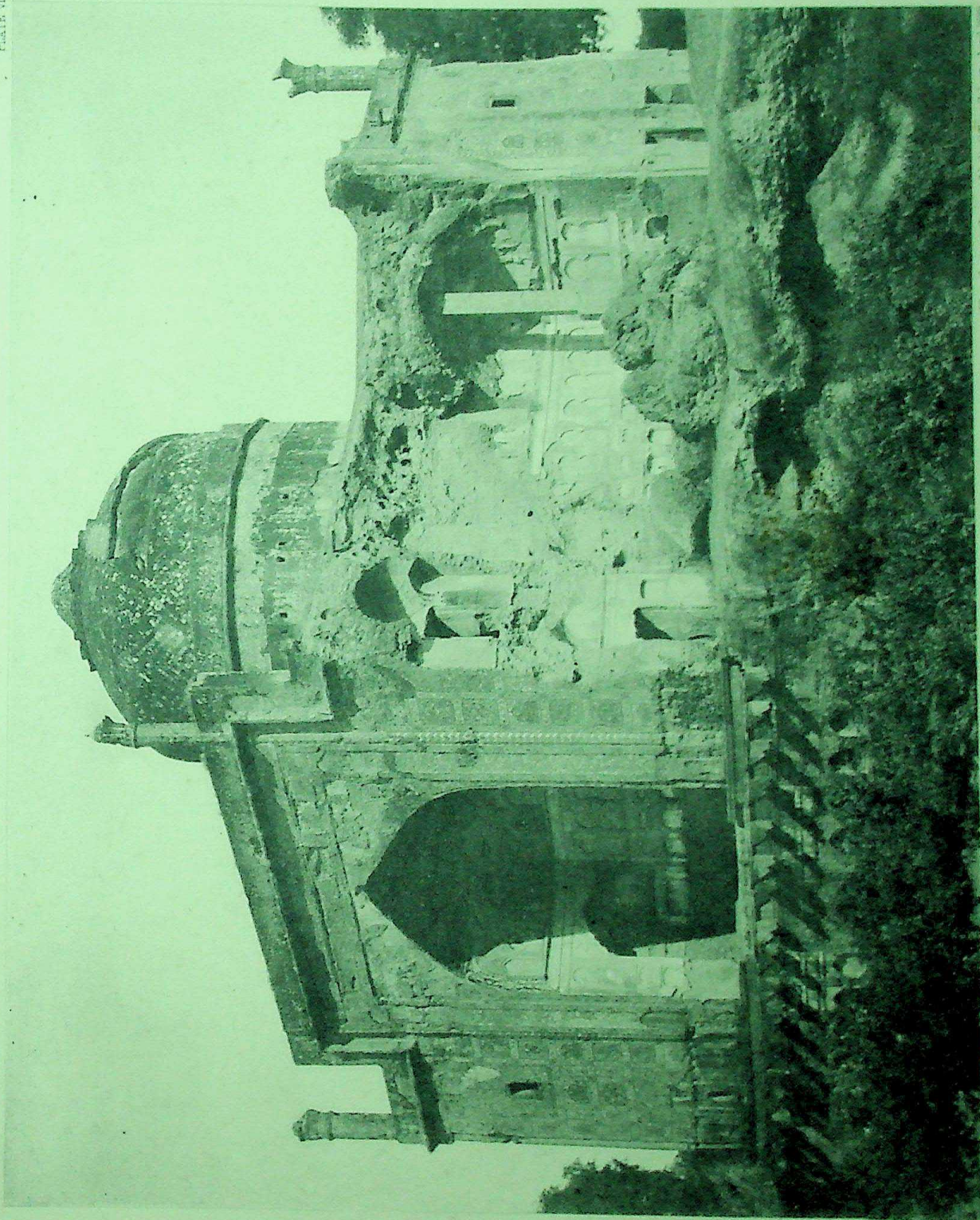
Exteriorly the tomb is covered from top to bottom with mosaic in tiling in a variety of colours, worked up into numerous patterns, so as to form one unbroken flat surface. The interior is floated with stucco painted with rich and bright floral designs. The tomb is built, as before mentioned, high up on the banks of the river, upon an artificial platform constructed of vaults and arches. The west façade is supported on piers and archways built on the upper end of a *ghât*, or quay, partially hidden by *débris*, &c., which connected the tomb with the riverside. In the centre are three arched entrances leading into the crypt. Over the top of the archways, on a level with the floor of the *podium* or platform upon which the mausoleum stands, is a series of large stone brackets which originally supported an overhanging balcony connecting the north side of the building with the south, and afforded visitors and friends of the deceased in whose honour the tomb was built a resting place where they could sit in full view of the river and the scenery beyond.

The crypt, it is to be deplored, has been used for years as a cattle-shed by the *zamîndâr* or farmer ploughing the fields round the tomb, and the result is that very little vestige is left of the dadoes, which were of coloured tiling. Above the dadoes, the walls were plastered. The arches and piers forming the outer or western wall of the crypt have been repaired during recent years, and although now practically devoid of tiling, one surmises from the existence of a few small pieces of blue and yellow tiling over one of the archways they were formerly coated like the rest of the building with mosaic.

It is from the circumstance that the tomb was coated with glazed tiles that it derives its name *Chîni-kâ-Rauza*. It has been stated by some that the glazed decoration upon the walls of the tomb is all in one piece, and that it was not laid in separate pieces like tiles, "but continuously, either in one connected sheet, or forming large entire sheets." A careful examination of the walls will dispel this opinion. The glazed patterns are made up of thousands of small pieces of tiles carefully embedded like mosaic into the face of the plaster covering the brickwork. Where portions of the tiling have fallen, the original position of each separate piece of tiling as it was embedded into the plaster can be distinctly traced. In examining the walls it is found that the various patterns the tiles were to assume were first traced upon the plaster when in a plastic state, after which the tiles were laid according to it. Probably in the first instance a full size drawing of the wall showing the patterns to be followed was prepared and the tiles were adjusted to it before being fixed on the walls, allowance being made for any shrinkage subsequent through burning. The joints between the different pieces of tiles are distinctly traceable (Plate XVI), and "are not mere shallow lines of demarcation between the coloured patterns," as has been asserted by a former explorer. This again shows "that the glazing is not in one connected sheet," but that it is a mosaic in tiles.

Fig. 5, Plate XIII, is a section through the front surface of the wall showing the tiling, &c. From the illustration it may be seen that the face of the brickwork was, in





Photographer's Survey of India Office, Calcutta, April 1905

AGRA: THE CHINI KARAUZA. GENERAL VIEW FROM THE BANKS OF THE JUMNA.







the first instance, overlaid with a coat of plaster 2" in thickness, and upon this a finer coating an inch in thickness was floated, into which the tiles,  $\frac{5}{8}$  of an inch thick were bedded.

One cannot definitely say of what substances the tiles are composed, but it is evident they are caustic, or tiles which have been subjected to an almost incandescent heat. The glazed surface is only the thickness of the blade of a knife. They have certainly been subjected to heat, and are not merely "made of mortar or cement enamelled over," as has been asserted by some people.

Plate XVII shows a piece of the wall from which the tiling has fallen and the former position of the tiles when they were embedded into the upper coating may be seen. Plate XVIII, a view of the north side of the east façade, also exemplifies this. The drawing of the pattern the tiles were to assume over the window and doorway beneath may be seen traced out on the face of the plaster.

A separate design made up of a number of patterns has been used for each of the façades, but the design on one-half of a façade corresponds to that, or almost so, on the other.

The present beauty of the building is spoilt to a great extent by the absence of the tiling round the top and bottom of the façades. This is owing partly to natural causes, and partly to the fact that for years past visitors have hacked off and carried away pieces of the tiling as mementos of the place.

The coloured illustrations showing the tiled patterns, with the exception of the Plates numbered from XXXIX to XLV, inclusive, are taken from the east side of the north façade and the south side of the east façade. The patterns on the west side of the north façade are almost the counterpart of those on the eastern side of the same façade: whilst the designs on the north side of the east façade are like those on the south side. The patterns on the east corner of the south front (Plate IX), the only portion of that side of the mausoleum which is standing, so closely resemble those on the north-east angle of the building that they have not been reproduced.

Two half-elevations of the tomb, one of the east and the other of the north façade, are presented on Plates XI and XXIV. From these the position of the patterns depicted in the coloured illustrations may be seen. In order that the designs may be easily recognized the plates are marked alphabetically and the letter assigned to each is given upon the skeleton elevation, showing the exact position from which the pattern it illustrates has been taken. Plates XII to XVII; XIX to XXIII and XXV to XXVII are from the east façade, and as they are drawn to a large scale they need little in the way of description. The principal colours employed are blues, greens, oranges, vermillions, lakes, &c. They are in a variety of delicate shades, which like the peculiar metallic lustre of the glazing, it is impossible to reproduce exactly on a drawing. The different hues have been matched as nearly as possible, and for all practical intents and purposes they are exact reproductions of the originals. It is impossible to describe the full effect of the tiling, there is that about it which baffles description, and to be fully appreciated it must be seen. A peculiarity about it is that the colours appear to change with the light, and what at one time is seen, say, as a dark blue, appears at another as quite a different shade of the same colour.



Before examining the illustrations, it may be useful to direct attention to some extracts from Sir George Birdwood's *Industrial Arts of India* on the manufacture of Indian encaustic tiles and pottery. Most of the colours used in the manufacture of the Sind and Panjâb tiles are found upon the walls of the Chî n î - k â - R a u z a, and as far as one can judge the enamelling was prepared in the same way as these tiles.

"The glazed pottery of Sindh," says Sir G. Birdwood<sup>1</sup> "is made principally at Hala, Hyderabad, Tatta, and Jerruck, and that of the Panjâb at Lahore, Multân, Jang, Delhi and elsewhere. The chief places for the manufacture of encaustic tiles are at Bulri and Saidpur in Sindh. It is said that the invasion and conquest of China by Chingiz Khan, 1212, was the event that made known to the rest of Asia and Europe the art of glazing earthenware; but, in fact, the Saracens from the first used glazed tiles for covering walls, and roofs, and pavements, and of course with a view to decorative effect. The use of these tiles had come down to them in an unbroken tradition from the time of the "Temple of Seven Spheres," or Birs-i-Nimrud, at Borsippa, near Babylon, of the temple of Sakkara in Egypt, and of the early trade between China and Egypt, and China and Oman, and the valley of the Tigris and Euphrates. Diodorus, describing (after Ctesias) the circular wall of the royal palace at Babylon, says: "The whole portrayed a royal hunting scene, beautiful with divers coloured forms of men and beasts, baked in the clay, and much like unto nature . . . . There was Simiramis, killing a tiger, and by her side her husband Ninus, piercing his spear through a lion." Glazed tiles had, however, fallen into comparative disuse before the rise of the Saracens, and it was undoubtedly the conquests of Chingiz Khan, A.D. 1206-1227, which extended their general use throughout the nations of Islâm. The glazed pottery of the Panjâb and Sindh probably dates from this period, and, as we shall presently see, was directly influenced by the traditions surviving in Persia of the ancient civilisations of Nineveh and Babylon. It is found in the shape of drinking cups, and water bottles (cf. pot and Latin *poto*, I drink), jars, bowls, plates, and dishes of all shapes and sizes, and of tiles, pinnacles for the tops of domes, pierced windows, and other architectural accessories. In form, the bowls, and jars, and vases may be classified as egg-shaped, turband, melon, and onion-shaped, in the latter the point rising and widening out gracefully into the neck of a vase. They are glazed in turquoise, of the most perfect transparency, or in a rich dark purple, or dark green, or golden brown. Sometimes they are diapered all over by the *pâte-sur-pâte* method, with a conventional flower, the *seventi*, or lotus, of a lighter colour than the ground. Generally they are ornamented with the universal knop and flower pattern, in compartments formed all round the bowl, by spaces alternately left uncoloured and glazed in colour. Sometimes a wreath of the knop and flower pattern is simply painted round the bowl on a white ground.

"Mr. Drury Fortnum, in his report on the pottery at the International Exhibition of 1871, observes of the Sindh pottery: 'The turquoise blue painted on a paste beneath a glaze, which might have been unearthed in Egypt or Phœnicia—a small bottle painted in blue or white—is of the same blood and bone as the ancient wares of Thebes . . . . But the tiles are very important. . . . They are in general character similar to, although not so carefully made as, the Oriental tiles known as Persian, which adorn the old mosques of Egypt, Syria, Turkey, and Persia . . . . The colours used upon them

<sup>1</sup> *Industrial Arts of India*, by Sir G. Birdwood, pages 304 *et seq.*



are rich coppergreen, a golden brown, and dark and turquoise blue . . . . The antiquary, the artist, and the manufacturer will do well to study these wares. As in their silk and woollen fabrics, their metal work and other manufactures, an inherent feeling for and a power of producing harmony in the distribution of colour and in surface decoration exists amongst the Orientals, which we should study to imitate, if not copy. It is not for Europeans to establish schools of art, in a country the productions of whose remote districts are a school of art in themselves, far more capable of teaching than of being taught.'

"It is a rare pleasure to the eye to see in the polished corner of a native room one of these large turquoise blue sweetmeat jars on a fine Kirman rug of minium red ground, splashed with dark blue and yellow. But the sight of wonder is, when travelling over the plains of Persia or India, suddenly to come upon an encaustic-tiled mosque. It is coloured all over in yellow, green, blue, and other hues; and as a distant view of it is caught at sunrise, its stately domes and glittering minarets seem made of the purest gold, like glass, enamelled in azure and green, a fairy-like apparition of inexpressible grace and the most enchanting splendor.

"In giving the following receipts of the different preparations used in enamelling Sindh and Panjáb pottery, it is as well to say that they are of little practical value out of those countries. It will be noted that a great deal is thought, by the native manufacturers, to depend on the particular wood, or other fuel used, in the baking, which, if it really influences the result, makes all attempts at imitating local varieties of Indian pottery futile.

"In the glazing and colouring two preparations are of essential importance, namely *kanch*, literally glass, and *sikka*, oxides of lead. In the Panjáb the two kinds of *kanch* used are distinguished as *Angrezi kanchi*, 'English glaze,' and *desi-kanchi*, 'country glaze.'" \* \* \* \* \*

The ornamental designs are either painted on off-hand, or a pattern is pricked out on paper, which is laid on the vessel and dusted with the powdered color along the prickings, thus giving a dotted outline of the design, which enables the potter to paint it in with all the greater freedom and dash. It is the vigorous drawing, and free, impulsive painting of this pottery which are among its attractions."<sup>1</sup> . . . . .

"The enamelled pottery of Sindh and the Panjáb is a sumptuary and not a village art, and is probably not older than the time of Cenghiz Khan. In all the imperial Mogol cities of India where it is practised, especially in Lahor and Delhi, the tradition is that it was introduced from China, through Persia, by the Afghan Mongols through the influence of Tamerlane's Chinese wife; and it is stated by independent European authorities that the beginning of ornamenting the walls of mosques with coloured tiles in India was contemporary with the Mongol conquest of Persia. But in Persia the ancient art of glazing earthenware had come down in an almost unbroken tradition from the period of the greatness of Chaldaea and Assyria, and the name *Kasi*, by which the art is known in Persia and India, is probably the same Semitic word, *kas*, glass, by which it is known in Arabia and Hebrew, and carries us back direct to the manufacture of glass and enamels, for which the "great Zidon" was already famous 1500 years before Christ. The pillar of emerald in the temple of Melcarth, at Tyre, which Herodotus

<sup>1</sup> *Industrial Arts of India*, by Sir G. Birdwood, page 310.



describes as shining brightly in the night, "can," observes Kenrich, "hardly have been anything else than a hollow cylinder of green glass, in which, as at Gades, a lamp burnt perpetually." The designs used for the decoration of this glazed pottery in Sindh and the Panjāb also go to prove how much it has been influenced by Persian examples, and the Persian tradition of the ancient art of Nineveh and Babylon. The "knop and flower" pattern, which we all know in Greek art as the "honeysuckle and palmette" pattern, appears in infinite variations on everything.

"The old glazed tiles to be seen in India are always from Mahomedan buildings, and they vary in style with the period to which the buildings on which they are found belong; from the plain turquoise blue tiles of the earlier Pathan period, A.D. 1193-1254, to the elaborately-designed and many-colored tiles of the latter part of the great Moghul period, A.D. 1556-1750. Wherever also the Mahomedans extended their dominion they would appear to have developed a local variety in these tiles. The India Museum has some remarkable examples of glazed tiles from the ruins of Gaur, the old Mahomedan capital of Bengal, which was erected into a separate kingdom almost simultaneously with Delhi itself. Mahommed Bakhtiar, the conqueror of Bihar, under Katub-ud-din, became, A.D. 1203, first king of the dynasty, which ruled there until the state was absorbed into Akbar's vast empire, A.D. 1573. But the city of Gaur was a famous capital of the Hindus long before it was taken possession of by the Mahomedans. The Sena and Bellala dynasties seem to have resided there, and no doubt, says Mr. Fergusson (*History of Indian Architecture*, pages 546 *et. seq.*) adorned it with temples and edifices worthy of their fame. Be this as it may, some of the oldest of the India Museum Gaur tiles are not of any style of Mahomedan glazed tiles known elsewhere in India, and have a marked Hindu character, quite distinct from the blue, and diapered and banded tiles which are distinctive of Mahomedan manufacture elsewhere in India, before the florid designs of the Mogol period came into vogue. It is quite possible therefore that enamelled pottery was made in India long anterior to the age of Cenghiz Khan. It would be well to examine any ruins about the Sena capital of Nuddea for old tiles to compare with those of Gaur. It is not at all improbable that in a country of brick architecture like Bengal, glazed bricks were used by the Buddhists and Hindus for ages before the Mahomedan conquest."<sup>1</sup>

Returning to the illustrations; Plate XIX presents a detail drawing of the parapet and frieze band round the top of the façades. Between the frieze and the parapet is a concave-shaped moulding, projecting 10" in advance of the face of the parapet, which continues right round the façades, and breaks up over the large archways in front of the vestibules in the centre of the façades.

Plate XX shows a panel over a small window in the south end of the east front, lighting the room on the first floor in the south-west angle. It corresponds, and is the counterpart in design to the panel marked D on the elevation Plate XI. It is one of the largest panels in the building. Piercing the bottom of the panel is a window 1'-6" wide by 2'-5" in height. The window frame is in sandstone, surrounded by a white tiled border, studded with blue and crimson tiles with trefoil ends. The ground of the panel is of an ochre colour, and let in upon it are three flowering trees. One extends from the head of the window to the top of the panel, which, as the illustration shows

<sup>1</sup> *Industrial Arts of India*, by Sir G. Birdwood, page 320 *et seq.*



is engrailed, and on each side of the window opening is a tree. The trunks and branches are represented in deep crimson, the leaves in light green, whilst the flowers are depicted in different bright hues.

The joints of the tiles are shown on the drawing, and where tiles have fallen one can distinctly see, as in the case of the panel over the north window (Plate XVIII), that the patterns which the tiles were to assume were first traced out on the face of the plaster coating the walls and the tiles afterwards fitted to them.

Plate XXI represents the archway over the door on the ground floor leading into the room on the south-east angle of the building. It is marked K on the elevation Plate XI, and is one of the prettiest pieces of tiling in the building. The ground of the *tympanum* of the arch is a deep royal blue, and embedded in it and permeating throughout the field is a creeper in orange with white flowers. A striking but agreeable contrast to this is made in the spandrils of the arch, which are of orange inlaid with a delicate scroll looped together at intervals with blue rosettes. The tendrils are of a plum colour, the leaves green and the flowers, which remind one somewhat of a fuchsia, in blue, plum, &c. Merging from the tendrils in two or three places, and filling up the space between the scrolls are bunches of pomegranates. Enclosing the whole is a floral border in orange, green and white upon a blue ground edged with white and green tiling. The same or nearly the same border is found round all the panels throughout the façades. The tiling upon the lower portion of the archway has decayed, and where it has fallen, the plaster key into which it was bedded can be seen and behind it the brickwork, which in many cases, as before mentioned, runs as many as seven courses to the foot.

The next illustration, Plate XXII, shows two panels marked J on the elevation, immediately below the window lighting the first floor room on the east corner of the tomb; whilst Plate XXIII represents the narrower panels upon the sides of these. Plate XVI (H on the elevation) shows a panel on the north side of that given on Plate XXIII. It is one by itself and the design upon it is quite different to any of the others. It has been drawn to a larger scale than the other illustrations, in order that the joints between the different pieces of tile making up the design may be clearly seen, and to show that the enamelled surface of the walls "is not all in one piece," but is really a mosaic worked out in tiles. The ground of the panel in contradistinction to most of the others is of a plum colour and forms a striking contrast—they being all of brighter hues. As the illustration shows, the pattern is made up of a number of distinct and separate pieces of tiles. In keeping with most of the panels this one is engrailed at the top. Extending from the bottom to the crown of it is a stiff straight stem in orange; and branching out from it and bending over in curved lines towards the sides of the panel are minor stems terminating in flower ends. Like all the other designs, the flowers are conventionalized and it is impossible to say what they represent. Generally speaking, the flowers are not shown in perspective, but in some cases the turn-over ends of the leaves are represented in one colour and the *calyxes* in another. In the example before us the leaves resemble the acanthus. They are in ochre and green, and no attempt of shading is made. The *calyxes* of the flowers are in green and the turn-over sides of the leaves are shown in ochre, the undersides being represented by orange. In all cases the main stems of the plants are shown



springing from the ground, which is depicted in various colours and generally in the form of a segment.

The three panels shown on Plate XXV are from the south side of the large central panel lettered D on the elevation, and those shown on Plate XXVI are immediately below them, whilst the two panels represented on Plate XXVII are from the north side of the panel marked D.

The remaining plates dealing with the exterior decoration of the mausoleum, with the exception of a few from the west, or river façade, are taken from the north front. These should be studied along with Plate XXIV, which is a half elevation of the north side of the building. As in the case of the previous plates illustrating the tiling on the east front, the panels are lettered alphabetically and the corresponding letter is given on the elevation so that the positions the panels occupy on the building may be easily recognized.

As the rooms on the first floor are adequately lighted from the east, the architect did not deem it necessary to construct windows towards the south, but he marked the position they would have occupied by blind windows placed over the doorways on the ground floor. One of these windows is shown on Plate XXVIII. Over what would have been the aperture of the window is a tiled lattice designed after a Chinese model 1'-7" in width by 2'-4" in height, surrounded by a border corresponding to that round the windows lighting the angle-rooms looking towards the east and which are shown on Plate XX. The pattern of the lattice resembles those used for filling up the wall recesses in the *Khwâbgah at Fathpur Sikri*—the small unpretentious apartment in which Akbar was wont to spend most of his time when at his summer capital. Similar designs are met with in Chinese work, and it is not impossible that some of the workmen employed on the decoration of the *Chinî-kâ-Rauza* came from China or Japan, or more probably the designs travelled from China into Persia and from thence to India. The pattern is composed entirely of straight bars placed at right angles to each other so as to form a number of square and oblong spaces which are alternately filled in with white and red tiles, the divisional bars being in blue. Up the centre of the panel is a bar corresponding with the *meeting rail* of a casement window and its face is ornamented with V shaped tiles laid alternately in green and yellow courses. Surrounding the lattice is a field of green tiles, inlaid with conventionally treated flowers in various bright colours. The field is edged with very narrow blue tiles, worked into the shape of an arch over the top of the lattice. Enclosing this again is a rectangular frame in very narrow blue tiles, and the spandril pieces between it and the arch are laid with dark gamboge tiles set in which are delicate floral scrolls, the colours harmonizing with the flowers surrounding the lattice within.

Plate XXIX shows the panels marked E on the north elevation, below and over the blind window just described. The designs of the flowers are more realistic than many of the others. The pattern upon the upper of the two panels may be intended for a lily, whilst that upon the lower was probably meant to represent a passion flower. It should be mentioned that in this instance the flowers are shown to some extent in perspective by representing the petals in different colours. In both panels a dark background has been employed, and this forms a pleasing contrast to the bright ground invariably used.



The two panels illustrated on Plate XXX are between those shown on the preceding plate and the head of the doorway on the ground floor. They are marked B, B, on the elevation.

Plate XXXI represents four panels between the polygonal shaft at the corner of the building and the doorway leading into the ground-floor corner-room. They are lettered A, A, on the skeleton elevation, Plate XXIV, and like the eight panels depicted on Plates XXXII and XXXIII, they are much narrower than the panels on the west of the doorway, though of the same height. The extra width of the western panels is accounted for by the fact that the doorway is not in the centre of the façade. It is placed as it should be in the centre of the room into which it leads, on the west side of which there may have been a staircase leading to the first floor. If the doorway had been placed in the middle of the exterior wall, it would have looked out of place as it would have been too close to the staircase and not in the centre of the room.

The patterns on the panels shown on Plates XXXI, XXXII and XXXIII, like those represented on Plate XXX, are more realistic than many of those portrayed on the other panels. They are not so stiff, and the leaves and flowers are disposed in graceful curves so as to leave no gaping spaces so detrimental to true design. In some instances white grounds have been introduced, and with a pleasing result. The two panels shown on the right of those depicted on Plate XXXII are very effective, notwithstanding the stiffness of the stems which reach in one straight line from the bottom almost to the top of the panels. The bell-like flowers in blue in the bottom of the panel bend over from the top of the stalk upon an orange ground. They look extremely well, and the effect is heightened by making the outer border in white.

The four panels shown on Plate XXXIII, and marked K on the elevation, are not so pleasing as those shown on Plates XXXI and XXXII. They are altogether stiffer and the colours do not harmonize so well. The tops of the two upper panels have decayed, and as the patterns are not traceable they could not be reproduced. Plates XXXIV, XXXV and XXXVI are from the west side of the blind window shown on Plate XXIV.

There were two other panels between those shown on Plate XXXIV and the frieze round the top of the building, a detail drawing of which was given on Plate XIX, but they have crumbled away or have been hacked off, like the panels round the bottom of the walls, by visitors wishing to carry away pieces of the tiling as mementos of the building. The panels shown on Plates XXXVII and XXXVIII, being out of reach, have so far escaped demolition, but there is nothing left of the patterns between them and the stone plinth round the base of the building.

The tiled panels on the north side of the tomb are in a better state of preservation than those on the other fronts, and, where they have fallen or have been destroyed, the patterns of the panels can generally be traced from the impression the tiles have left on the stucco into which they were embedded. This is more particularly the case upon the cornice.

On the west façade also the positions which the tiles occupied are very noticeable. Some of the patterns found on the other façades have been reproduced on the west side of the building intermingled with other designs. The most striking and interesting of these are presented on Plates XXXIX to XLIII, inclusive.



The panels given on Plate XXXIX are immediately over the archway shown on Plate XLIII above the ground-floor door leading into the north-west corner room, and those represented on Plate XLI come between them and the bottom of a large panel round the window on the first floor, corresponding with that shown on Plate XX. The two panels shown on Plate XL are to the north of the doorway and impinge upon the polygonal shaft extending up the corners of the building from the ground to the roof, a detail drawing of which was given on Plate XIII. The panels shown on Plate XLII are taken from the sides, one from the north and the other from the south side of the large panel round the first floor window, and it will be noticed how entirely different they are from any of the other panels. In both instances yellow coloured vases upon a green background edged with an engrailed border in dark crimson occupy the place of the conventional plants found on the other panels, and in both cases an orange field has been used round the upper part of the panels. The vases are unlike in shape. In one case a broad short-necked vase has been used and in the other a *lota*<sup>1</sup>-shaped one. Protruding from the vases are flowers so disposed as to nicely fill up the field between the vase and the engrailed top of the panel.

The broad short-necked jar or vase stands in a flat white dish striped with yellow bands; the lip of the jar is of a dark crimson colour and its short neck is white. Round the neck and circling the shoulder of the vase is a collar of broad white leaves studded with blue flowers with red petals. The body of the vase from the bottom of the collar downwards is decorated with blue leaves. On each side of the vase is a double-handled water bottle (*surâhi*) in light vermillion with crescent-shaped bands of white stretching downwards from a narrow black band round the lower portion of the neck of the vase.

Similar vases and bottles are commonly used in the ornamentation on J a h â n g i r and S h a h J a h â n's edifices, and they are frequently met with upon Î t i m a d - u d - d a u l a h's tomb and most of the Â g r â buildings of any note, but are seldom or ever find them upon the Moghul structures prior to J a h â n g i r's time. They are found not only on tombs, but on domestic buildings as well.

The *lota*-shaped vase shown on the panel given at Fig. 1, Plate XLII, stands alone and is unsupported by the water bottle. White has been used for the neck, but instead of the collar of flowers and wreaths used upon the vessel presented at Fig. 2, Plate XLII to break up the orange coloured body, a horizontal band of blue quatrefoils between borders of dark crimson has been employed. The vase has two snake-shaped handles, but being coloured vermillion they can hardly be seen against the bright yellow and blue colouring of the vase.

Plate XXI represents the archway over the door on the ground floor of the east façade and Plate XLIII exemplifies the style of ornament upon that over the corresponding door on the west façade. In the former, blue tiling was used in the *tympanum* of the arch, and orange for the spandrels; whereas in this instance, as the drawing shows, ochre has been employed in the *tympanum* and white for the spandrels. The floral ornamentation both upon the *tympanum* and the spandrels is totally different from that upon the arch on the east façade represented on Plate XXI.

The entrance vestibules in the centre of the façades (see plan, Plate VII), though square in plan, are ceiled by semi-domes (see section, Plate X). The springing line of

<sup>1</sup> So named after the *lota*, a small metal pot used for drinking and ablution by Hindûs and Muhammedans.



the dome is marked by a deep cornice of concave section, projected sufficiently to catch the ends of the ribs of the groining forming the soffit of the dome.

The cornice, after running round the three inner sides of the vestibule, was carried up round the soffits of the great arch closing the top of the vestibule. Only a fragment of the cornice remains to prove this was the case, and it is shown in detail on Plate XLIV. The ground of the cornice was divided into a series of long panels with scalloped or foiled ends, in orange coloured tiles, enclosed by a narrow edging in blue and white, surrounded by a border of green inlaid with undulating floral scrolls in various colours. Flowers in blue, white and green, connected with tendrils spirally arranged, were let in to the orange field of the panel, whilst in places leaves are curled round and turned over the blue and white edgings enclosing the panel. The treatment is most effective, and to be appreciated should be seen,—as it is impossible to reproduce on a drawing the peculiar transparency and metallic lustre peculiar to the tiling. The section of the cornice is shown at the bottom of the drawing.

The vestibules (see Plate X) are covered by half domes, "which seem to rise from accretions of prismatic *stalactites*." Round the base of the dome are arched panels, separated by the ribs of the groining which continually intersect one another and form all kinds of small prismatic divisions as they converge upwards towards the crown of the dome. The vaulting is similar to that employed by the Moors in Spain in the ornamentation of their vaults and niches, known as *stalactite* vaulting.

Plate XLV is a detail of the panels and groining round the base of the vaulting. The patterns upon the panels—like most of the interior decoration, as distinct from the exterior decoration—are painted upon the surface of the plaster. In some instances the colours have deteriorated, and where this is so they have purposely been omitted on the illustration.

On the lower panels we again meet with the vases seen on the outside of the building, and above them was a golden scroll.

The vestibules lead into the octagonal cenotaph chamber within the mausoleum (see Plan Plate VII), which is covered with a dome 37'-0" in height, surmounted (see section Plate X) by a cupola standing on a sixteen-sided base, rising considerably above the roof of the building, which was constructed, as mentioned before, solely for effect's sake to lend additional importance to the design.

The whole of the outside of the cupola was coated with square blue and yellow tiles laid in diagonal bands (Plates VI and XLVI). Round the upper edge of the base of the dome is a belt of variegated tiling which is shown on Plate XLVI, and beneath it is a string moulding under which is a frieze band, also in tiling, the pattern of which is depicted on Plate XLVII.

But again returning to the cenotaph chamber, we find four out of the eight sides (see plan, Plate VII) are pierced by square openings leading to the vestibules on the north, south, east and west sides whilst the remaining four are formed into pentagonal recesses, covered by half domes. The walls and the ceilings were covered with stucco and were originally painted with exquisite floral and other patterns. Owing to the tomb having been used as a residence by the *zamîndâr* (farmer) cultivating the surrounding fields, only a few traces of the decoration are left to us, as the smoke from his fires has almost completely destroyed the paintings. They are shown on plates numbered from XLVIII to LVII.



Plate L is a reproduction of a photograph showing the crown of the dome taken from the floor of the cenotaph chamber, and Plate XLVIII is a diagram showing the painted decoration upon the medallion or centre piece. The soffit of the dome is corbelled out into seven concentric honeycombed rings.

The section through the building (Plate X) shows the construction of the dome, whilst Plate XLIX elucidates the style of painted decoration upon its surface.

Plates LII and LIII illustrate the nature of the ornamentation upon the lower part of the soffit or ceiling of the dome. The flowers forming the wreaths between the groined intersections are conventionalized. They are particularly well drawn, and the different tangential curves flow gracefully one out of the other and fill up, but do not crowd, the groined spaces.

The honeycombed vaulting of the dome springs from a deep and bold concave moulding running round the top of the lower and octagonal portion of the room on a level with the first floor (see Plate II). The ground of the cornice was painted, as Plate LIV shows, a deep chocolate, upon which rich scrolls in light blue and a deeper shade of chocolate, enriched with floral wreaths in gold and deep green, were painted. The nose of the moulding is flat and its face was coloured a dark rich blue, bordered with narrow bands in gold. Upon the blue ground was an undulating scroll, united by golden links of white flowers shaded red.

As before mentioned, the sides of the octagonal cenotaph chamber (Plates VII and X) are deeply recessed from the face of the main wall of the room. The recesses on four of the sides are square and are pierced with doorways leading to the vestibules on the north, south, east and west sides of the chamber, whilst the other four are of a pentagonal shape. All are arched at the top, and the spandrils over the arches are most exquisitely and chastely painted with arabesques in rich and beautiful colours. The designs vary, inasmuch as those upon the spandrils in the forepart of the pentagonal recesses are different to those upon the spandrils over the four arches in front of the entrances. The arabesques upon the spandrils over four of the arches are raised about  $\frac{1}{4}$  of an inch from the surface (Plate LV), whereas those over the other arches (Plate LVI) are only painted on the face of the stucco. Here the backgrounds of the spandrils are coloured white, whereas the others are painted a deep Indian red.

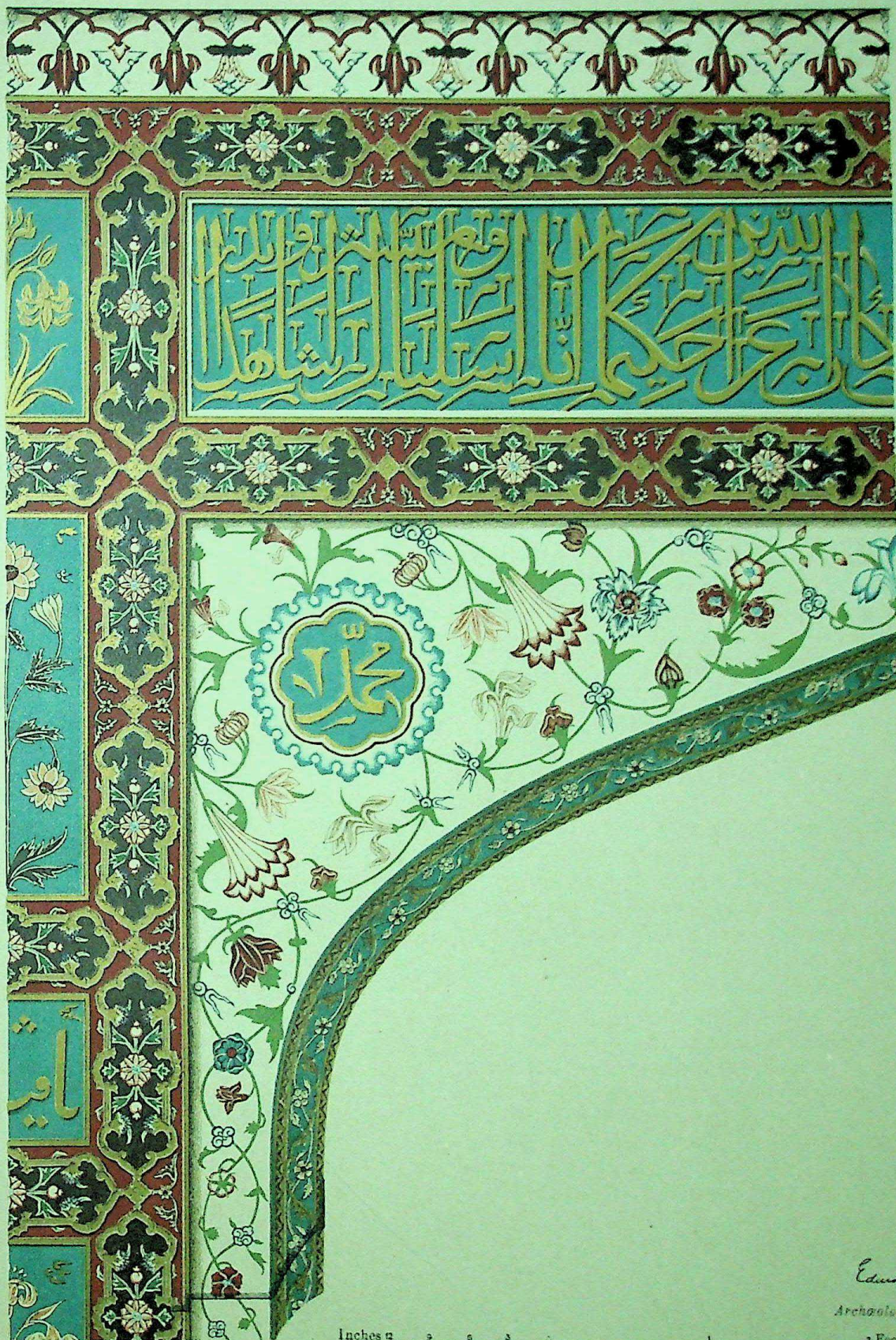
In the centre of each spandril is a circular plaque in blue, edged with leaves in gold in the case of one and blue in the case of the other, inscribed with the names of Allah and Muhammad in Arabic characters. Floral scrolls flow from the rim of the plaque in graceful spiral twists and completely fill up the field of the spandril. From their formation it is evident they are the work of no mean artist, but were executed by men thoroughly *au fait* with their craft and who worked for the love of it.

The outer edges of the spandrils are splayed (see section on the bottom of Plate LVI) and are decorated with a creeper in gold and white upon a blue ground enclosed between two gilded *tooth-moulded* borders.

Between the top of the spandrils and the cornice below the springing of the dome (see section, Plate X) covering the room—the surface of the wall is sunk out with oblong panels inscribed with Arabic texts in Tughra characters. The letters are gilded, whilst the ground of the panels is blue. They are enclosed by raised borders in red upon which panels are painted with trefoil ends, containing floral devices in deep chocolate edged with gold.



AGRA: CHINI-KA-RAUZA. DECORATED SPANDRILS OVER THE ARCHED RECESSES ON THE  
GROUND FLOOR OF THE CENOTAPH CHAMBER [A]



Section

*Edwin D. Smith*

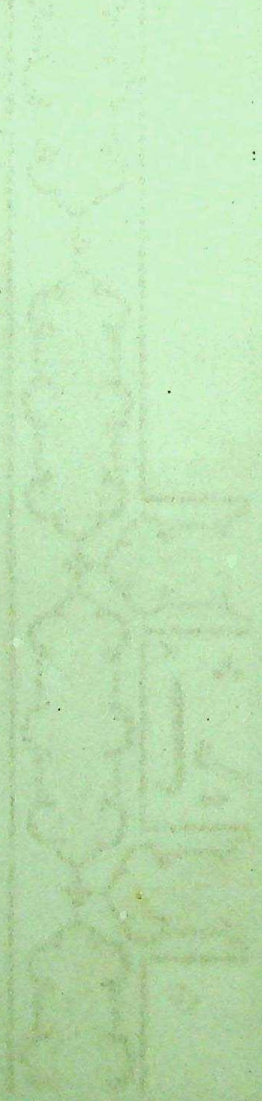
Archaeological Surveyor N.W.P.

Inches 12 9 6 3 0 1 2 Feet

SCALE OF FEET

GHAIKAV BAKHSH & RAM PRATAP, DEL.







The borders continue down the face of the piers, which are cut up by small panels coloured blue, decorated with flowers, &c.

The soffits of the recesses are ceiled by *stalactite* half domes decorated in rich colours in keeping with the rest of the chamber. An illustration of one of the ceilings is presented on Plate LVII, from which the style of decoration can be studied. Unfortunately, as mentioned before, the colours have been to a great extent spoilt by smoke from the *zamîndâr's* fires, who for some years made the mausoleum his residence. Although begrimed with smoke and dirt, they are still discernible, and, as far as possible, have been faithfully reproduced on the drawings.

It is impossible to say by whom the chamber was decorated. It is evident the artists were of no mean order, and although most of the decoration may have been done by Indian artists, it is not improbable, judging from various indications, that Chinese decorators assisted in the work.

It is deeply to be regretted that more care was not taken in years past to preserve the mausoleum, which is certainly one of the most interesting in Northern India. Time has no doubt had much to do with the present condition of the building, but what time has not done man has. The tiling on the exterior has been wantonly hacked off by visitors without taste wishing to carry away to distant homes souvenirs of the place.

For whom the tomb was built we do not know. It bears no inscription, but is traditionally ascribed to Afzal Khân, a poet who died at Lahôr in A.D. 1639. In all likelihood it was built during Aurangzib's time.



### CHAPTER III.

#### EXAMPLES OF THE STYLE OF DECORATION USED UPON ÎTIMÂD-UD-DĀULAH'S TOMB, AGRA, AND THE KIOSQUES ROUND AKBAR'S TOMB AT SIKANDRA.

SIMILAR tiling to that used for decorating the exterior of the Chîni-kâ-Rauza was, as mentioned in the introductory chapter, employed for covering the outside of the kiosques round the third floor of Akbar's tomb at Sikandra (see Plate LVIII), commenced by Akbar himself but completed by his son Jahângîr between A. D. 1605 and 1615. As the work is so closely allied to that upon the Chîni-kâ-Rauza, specimens of a few of the principal patterns are exemplified on Plates LIX to LXIII.

Plate LIX Fig. 1 represents the cupola of one of the kiosques showing the manner in which the tiles are laid, and the remaining plates show the designs in detail.

In most cases star patterns surrounded or combined with hexagonal and other geometrical figures have been used. In some places portions of these patterns have fallen and have been replaced by tiles of a different design. This is noticeable on Plate LXI. Most of the designs are geometrical, but in some cases flowering patterns have been introduced (see Figs. 1 and 2, Plate LX, and Fig. 1, Plate LXII).

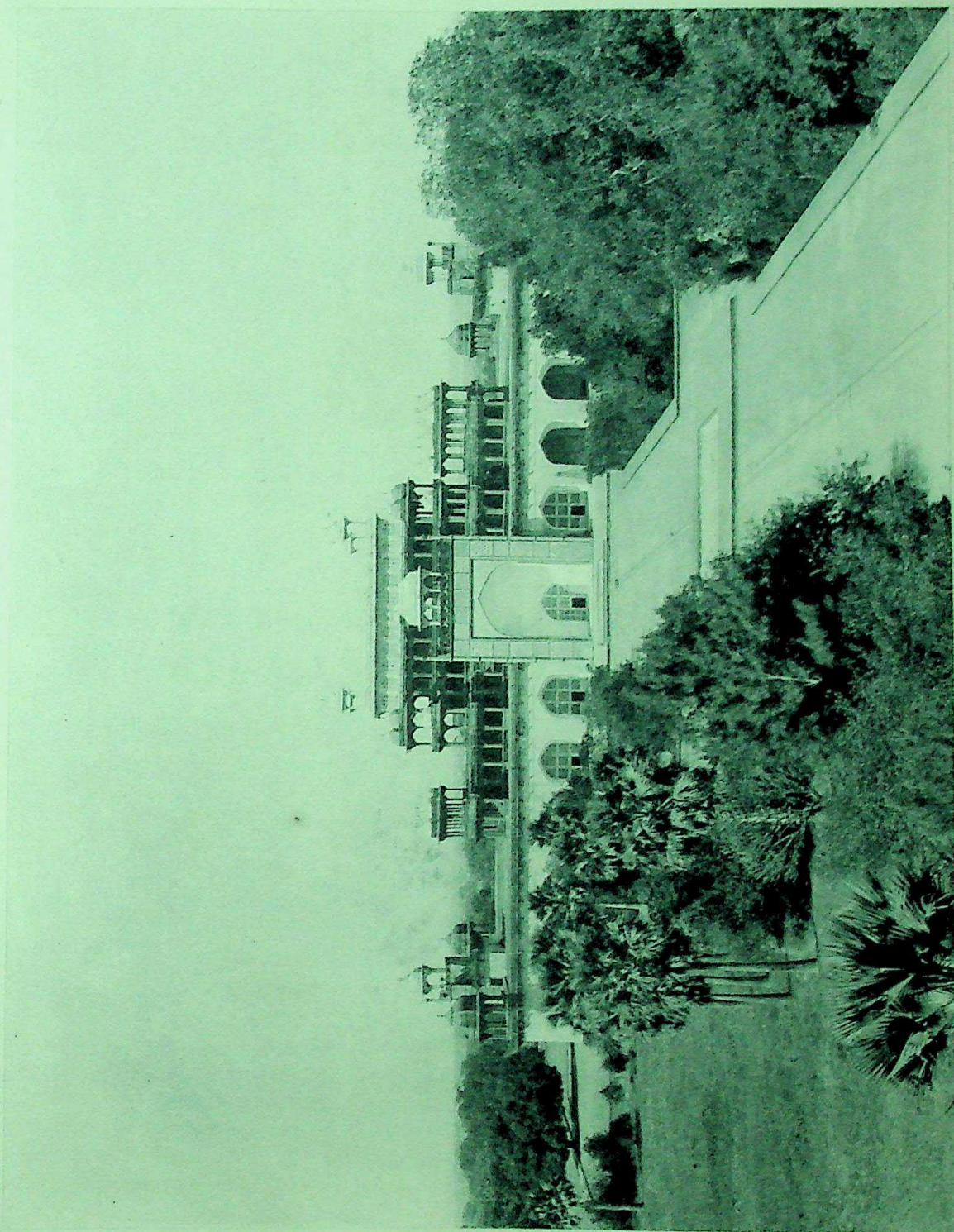
On one of the cupolas we find the ancient *swastika* worked in white (Plate LX, Fig. 3), upon the centre of a dark blue star, the points of which are all green, with the exception of one, which is yellow.

In the preceding chapter it was stated that from Jahângîr's time, in addition to other methods, the Moghul architects used mosaic extensively in "pietra-dura" in the decoration of their buildings.

More than one volume could be devoted to the illustration of this mode of ornamentation alone, and it is hoped that at some future time something may be done for this subject; but meanwhile examples of the style are presented on Plates LXIV to LXVII. The illustrations are taken from Îtimâd-ud-dâulah's tomb close by the Chîni-kâ-Rauza (see Plate LXVIII). It may be remembered that Îtimâd-ud-dâulah was the father of Nûrjahân, the wife of the Emperor Jahângîr. Îtimâd-ud-dâulah originally came from Teheran in Persia as an adventurer and was known as Ghayâs-ud-din. He rapidly rose to distinction and attained a high place at court and was honoured by Jahângîr with the title of Îtimâd-ud-dâulah. He died at Kot Kângrâ in A. D. 1621 and the present monument was erected to his memory by his daughter.

Like the Chîni-kâ-Rauza, the mausoleum stands in the midst of a large garden some 180 yards square, surrounded by a wall, except on the west or river side, where a terrace overlooks the Jumna. The entrance to the garden is on the east, through a red sandstone gateway, ornamented with marble mosaic. On the south side of the garden is another red sandstone building, whilst a third commands the river frontage.





Photographed by Survey of India Officers, Calcutta, May 1892.

From a negative by E. W. Smith.

SIKANDRA, AGRA. GENERAL VIEW OF AKBAR'S TOMB FROM THE SOUTH







The tomb (Plate LXVIII) stands on a *podium*; is rectangular in shape, and measures about 69 feet each way. In the centre is a large domed chamber containing G h a y â s-u d-d i n's tomb, and on the four corners are similar chambers connected one with the other by vestibules. Over the domed chamber is another containing two white marble cenotaphs, surrounded by red marble (*khattâ*) borders (Fig. 1, Plate LXV) inlaid with scrolls in bluish-black slate from Ulwar, looped together with small rosettes of white and a mottled marble, called *abri*, which comes from Jesalmir in Rājputāna.

Between the tombs is a band of white marble studded with black rosettes of the same material with white centres separated by figures like Maltese crosses in mottled marble (*dal-chana*).

As may be seen from Plate LXIV the tombs are not in the centre of the chamber. The floor round them is of marble mosaic, the pattern of which may be studied from the same plate. The ground is of white marble, and starting diagonally from the four corners of the floor and surrounding the tombs in irregular twists is a leaf scroll in marble of an old gold colour known in Northern India as *khattâ*. Emerging at intervals from the concave side of the spirals are large leaves modelled after those peculiar to Persian, Arabian and Turkish ornament, which fill up to a great extent the vacant spaces between the meanders of the scroll. Underlying the big scroll and subordinate to it is another of intricate design in bluish-black stone. Issuing from the meandering sides of the scroll are flowers and leaves composed of variegated marbles.

Surrounding the floor is a broad chain border of leaves in black stone, *khattâ* and *abri* (jasper) inlaid upon a field of white marble. The border is represented in detail on Plate LXV at Fig. 2.

Plate LXVI is a detail drawing of the inlaid ornamentation on the plinth upon which the cenotaph chamber is built (Plate LXVIII). From Plate LXIX it will be seen that the chamber is lighted by rich traceried marble screens supported between square piers inlaid with mosaic floral patterns. A detail drawing of one of the piers and marble screens is presented on Plate LXVI.

On the four corners of the tomb, Plate LXX, are turrets containing staircases leading from the ground floor of the mausoleum to the cenotaph chamber on the first floor. In keeping with the rest of the structure they are inlaid from top to bottom with various geometrical and floral designs in marble mosaic and valuable stones. In the turrets we have samples of both kinds of the inlaid work spoken of before, the mosaic in marble and the "pietra-dura." The former style of ornamentation preceded the latter. It was extensively used in the gateways leading to A k b a r's tomb, as well as the gateways around the grounds enclosing Î t i m â d-u d-d a u l a h's tomb. In S h â h J a h â n's time it gave place entirely to the "pietra-dura" decoration as exemplified in the Tāj, &c.

The bottoms of the turrets at the four corners of the building are polygonal in shape, but the upper parts are cylindrical, and are surmounted by cupolas. The designs on the lower and middle portions are chiefly composed of geometrical patterns, whilst those upon the upper parts are made up of conventionalized foliage.

Plate LXVII is a diagram of the ornamentation upon one of the turrets. It should be studied along with Plates LXX and LXXI. The former gives a perspective view of one of the towers along with the cenotaph chamber and the lower portion of the



building. Plate LXXI shows the upper part of the turret, the sides of which are panelled and inlaid with vases, cups, cypresses, &c. A detail drawing of one of the panels is given on Plate LXXII. The entrances to the tomb on the ground floor are similarly decorated. On the sides of the entrances are dadoes (Plate LXXIII) and the panelling between them and the springing of the arches over the doorways (Plate LXXIV), are beautified with goblets, water and flower vases, &c., &c., all in inlaid marble. The soffits of the arches over the entrances are of a *stalactite* form in white marble, exquisitely carved with rich and delicate arabesques, which to be appreciated should be seen (Plate LXXV). The writer knows nothing more beautiful and chaste than the soffits of these archways, which as specimens of Oriental carving of the early part of the 17th century cannot be surpassed.

From Plate LXX it will be seen that the entire façades from the plinth to the parapet are overlaid with mosaic. The plinth and dado are illustrated on Plate LXXVII. Between the top of the dado and the cornice round the roof, the faces of the walls are cut up by archways and panels veneered with rich geometrical designs in marble mosaic bounded by floral borders in "pietra-dura" or inlaid work. Some of the designs are very beautiful, and a sample of one of the panels is delineated on Plate LXXVI. It will be observed how curiously and ingeniously the patterns are worked at the top and bottom of the panels.

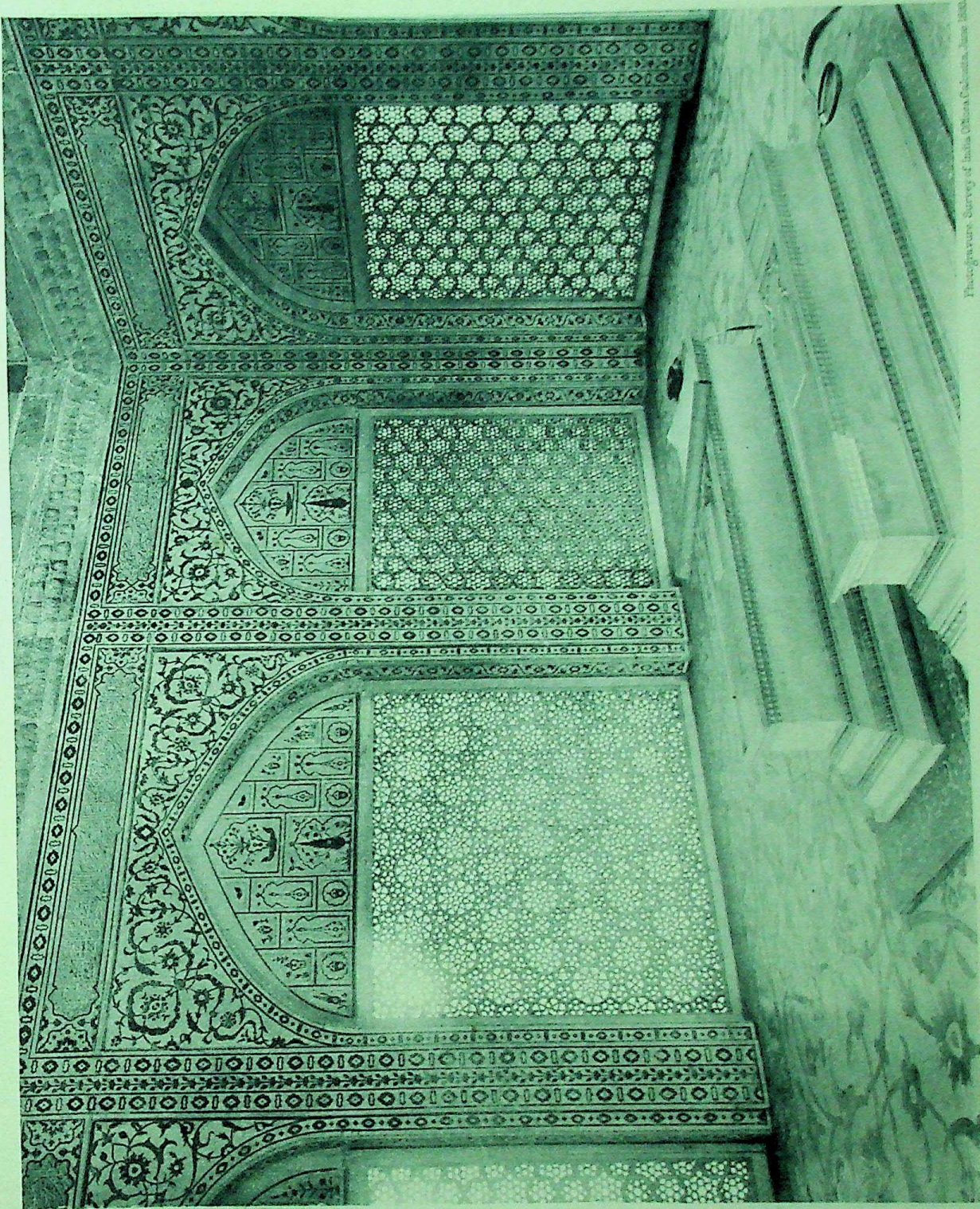
Before J a h â n g î r's time little in the way of mosaic ornamentation had been attempted by the Moghul architects. We meet with it occasionally in Akbar's buildings at Faṭhpūr Sikrī, erected more towards the close of his reign; but it was not until J a h â n g î r's reign that it was extensively employed and became one of the characteristic features of the Moghul style. As before mentioned, we first see inlaid work extensively used upon the gate entrances to the grounds round A k b a r's tomb at S i k a n d r a, erected during the first ten years of J a h â n g î r's reign, A.D. 1605-1615. In Ī t i m ā d - u d - d a u l a h's tomb (A.D. 1615-1628) we have both mosaic in coloured marbles and inlaid work, but after J a h â n g î r's time the mosaic ornamentation gave place entirely to and was supplanted by inlaid decoration. The finest specimens of the inlaid work are to be seen in the Tāj, the palaces at Agra, and those at Delhi built by S h â h J â h â n.

It was just prior to S h â h J a h â n's time that the inlaid style of ornamentation called "pietra-dura" came into vogue and was so extensively used in Florence and other places in Europe. It is generally thought it was introduced from Italy by the Italian artists in S h â h J a h â n's service.

No attempt has been made in this report to illustrate fully the ornamentation upon Ī t i m ā d - u d - d a u l a h's T o m b, as it is intended to devote a separate volume to the subject; but the illustrations presented afford some idea of the style of decoration employed by the architect in the enrichment of the façades. Plates LXXIII, LXXIV, LXXVI and LXXVII, though they show the patterns, being photo-etchings, cannot afford an idea of the colouring of the various marbles employed.



1901  
16



Photograph Survey of India Office Calcutta June 1901

Reproduced by Edwin W. Smith

AGRA. ITIMAD-UD-DAULAH TOMB. INTERIOR OF THE MARBLE CENOTAPH CHAMBER ON THE FIRST FLOOR.













Photogravure - Survey of India Offices Calcutta May 1893

Negative by Edmd W. Smith.

SIKANDRA. AGRA: THE KANCH MAHAL GENERAL VIEW FROM THE NORTH.



720  
18

26636

26630

## CHAPTER IV.

### SIKANDRĀ, THE KĀÑCH MAHAL.

A little way to the east of the main entrance to Akbar's tomb at Sikandrā, within a walled garden, presented some thirty years ago by Government to the Church Missionary Society, is a very fine specimen of early 17th century domestic architecture. The house was probably built by the Emperor Jahāngīr for his queen Jodh Bai, as it is sometimes called Jodh Bai's Mahal. By others it is known as Bīr Bai's house, but the usual appellation it goes under is the Kāñch Mahal, and this on account of the encaustic tiling ornamenting the north façade. The style of its architecture belongs to the early part of the 17th century, when the floridness which marks, and is so characteristic of, the later Moghul style commenced to be fashionable. It could hardly therefore have belonged to Bīr Bai, who was killed in battle in A.D. 1586.

The residence stands on the right hand side of the main road leading from Āgrā to Sikandrā, but as it is hidden among the trees of the garden it can hardly be seen by passers-by. The place was probably erected by Jahāngīr as a country-seat where the Emperor and his wife, Jodh Bai, could retire from the court at Āgrā to enjoy the quietness of the country, and within view of the beautiful grounds surrounding the mausoleum he had erected to the memory of his illustrious father, Akbar.

Externally the house measures 52'-10" by 45'-2". It is two storeys high (Plate LXXVIII) and on the ground floor (Plate LXXIX) is a central hall 16 feet square, with three rooms in its north and three on its south side. The middle rooms on the east and west sides of the hall in the centre of the building are separated from it by a range of coupled columns (see section, Plate LXXXI) standing on a broad plinth 2'-9" high. The spaces or bays between the columns are open. The shafts of the columns are octagonal, and the sides are carved with the chevron so frequently met with in Muhammadan buildings of the period. The bases are fan-shaped and rest upon a moulded plinth, whilst the capitals are of the *stalactite* form. In one or two instances similar columns are found in the Faṭhpūr Sikrī buildings erected during Akbar's reign, but they were not commonly used till Jahāngīr's time. Traversing the tops of the columns, on a level with the floor of the upper storey, is a panelled entablature surmounted by a plain concave cornice, which horizontally divides the walls of the hall into two parts. The hall is now open from the floor to the roof, and around the upper part is an arcading (see first floor plan, Plate LXXX). The piers of the arcades are square and quite plain, and are placed, according to architectural canons, over those in the hall below. The bays between the piers, although now open, were probably at one time filled in with stone lattices.

Projecting from the sides of the capitals over the columns on the ground floor as well as from the four corners of the hall, are moulded brackets, which in all likelihood supported the struts of a light framing carrying a canopy stretching across the hall on a level with the first floor.

मुद्रकालय  
मुद्रकालय कांगरी



In the four corners of the building are small rooms, with plainly groined ceilings, leading into the chambers on the east and west sides of the hall (see ground plan, Plate LXXIX). The rooms at the east and west corners, some 9'-10" square, are intact, but the opposite rooms have been altered somewhat from their original shape by building walls across their ends. In the south-east corner room is a flight of steps, connecting with an inner staircase which leads to the upper floor. On the opposite side of the building is a corresponding staircase. In front of the rooms on the north-east and north-west angles of the building are two beautifully carved archways standing on a high plinth.

From Plate LXXX it may be seen that the rooms on the upper floor are ranged immediately over those on the ground floor, and that they are connected by passages. The interior walls are cut up by recesses, which were used as cupboards. At the top the recesses are closed by radiating brick arches and in some places they are grouped together (see section, Plate LXXXI). The rooms on the north-east and north-west angles of the building have *bay-windows* which overlook the grounds round Akbar's tomb. These windows are the most marked feature in the building, as *bay-windows* were not commonly used by the Moghul architects, and are seldom or ever met with in their buildings. In plan the windows are half hexagons and the sides are filled in with pierced stone screens (Plates LXXX, LXXXIII, and LXXXIV).

Projecting from the east side of the north-east room and the west side of the north-west room is a square stone balcony supported on four elaborately ornamented brackets (Plate LXXXV). The sides are open, but they are closed at the top by a deep dripstone (see section A.B., Fig. 2, Plate LXXXI) carried on stone lintels, upheld on slender octagonal columns rising from the lower corners of the balconies. Covering the balconies are canopied roofs ornamented with a rich battlemented band of encaustic tiling similar to that shown on Plate LXXXIII.

Detail drawings of the *bay-windows* are given on Plates LXXXIII and LXXXIV. From these it will be seen that they are carried on elaborately carved and moulded stone brackets tailed well into the wall (Fig. 2, Plate LXXXIV). Let into the face of the wall beneath the window is a sunk stone panel, sculptured upon which, in *alto-relievo*, are two tusker elephants ridden by *mahauts*. The elephants face each other and their trunks are interlocked over the centre of the panel. They are fairly well sculptured. Carved representations of animals are forbidden by the Qurân, but nevertheless elephants and other animals were frequently carved upon the Moghul buildings, and more especially upon those at Fathpur Sikri and Agrâ. In later times, under Aurangzib's fanatical sway, the practice was prohibited, and generally Moghul buildings assumed altogether a plainer appearance.

But returning to the *bay-window*. The floor and mullions are of stone and the sides of the window are filled in with perforated stone lattice screens with arched tops. In the centre of each screen is a small flat-headed opening, and beneath it is a pierced stone trellis. Projecting over the top of the window is a deep eave (see Fig. 2, Plate LXXXIII), carried on small moulded brackets, with a fringe of moulded pendants along the underside. Above the eaves is a red sandstone band, inlaid with buff coloured panels in stone, over which is a red sandstone string-course, moulded top and bottom and inlaid along the front with green encaustic tiles. The top of the window is roofed



by a half-dome in cement, covered on the exterior with parallel rows of star-shaped encaustic tiles in blue and green embedded in hexagonal borders of an orange colour. At the springing of the roof is a battlemented *fascia* in red sandstone, inlaid with orange and blue tiles. The general effect of the tiling combined with the dark red sandstone traceried windows is most effective. It is unique and pleasing, and one wonders why like designs were not more frequently used by the Moghul architects.

From an examination of the building it would appear that only the north façade was completed. The remaining fronts are built in plain brickwork in very thin courses. The south front is stuccoed over, and from a modern dentilated cornice over the top of the entrance and various other foreign innovations, it is evident that it is not the original façade. The present front was erected about the time the property was made over to the Church Missionary Society.

A side view of the east façade is presented on Plate LXXVIII and a portion of the west façade on Plate LXXXV. The stone veneering on the north façade is continued round and stops short on the north-east and north-west corners of the building.

The principal façade faces north, and not, as one would expect, towards the main road leading to Āgrā. One rather wonders at this, but perhaps in J a h ā n g ī r's time the principal road was on the north side of the house. Supposing this not to be the case, the north may have been made the principal façade as it overlooked the grounds round A k b a r's tomb.

A general view of the house taken from the north-east is given on Plate LXXVIII, and a drawing of a half of the north façade on Plate LXXXII. In the centre of the façade is an exceptionally fine porch 16'-9" in length by 10'-0" in breadth and 25'-9" in height, which will be described later on. On the sides of the porch are archways which covered deep recesses built on the top of the plinth which was pulled down years ago to make a way into the ground floor rooms. On the north-east and north-west corners of the building are similar archways and a detail drawing of one is given on Plate LXXXVI. The tops of the archways are enclosed by square-headed architraves carved with undulating creepers. The *intrados* of the arch is beautified with a fringe of lotus buds, and the spandril between the *extrados* of the arch and the architrave confining it is decorated with rich leaf scrolls in red sandstone inlaid with white marble.

The red sandstone ashlar upon the sides of the archways and the windows above (Plate LXXXII) is cut up into numerous oblong divisions by raised bands prettily carved with a creeper resembling that upon the architrave enclosing the archway detailed on Plate LXXXVI. In each division is a stone panel, sculptured with a *stalk-vase*, supported at the base by a couple of cups. The panels are varied in design (Plates LXXXVII and LXXXVIII) and are enclosed by broad borders of raised geometrical ornament. In some instances they are divided by horizontal bands into two, and others into three parts. In the upper divisions circular leaf rosettes are chiselled in high relief, surrounded by a scalloped frame adorned on the face by garlands of leaves and flowers. The lower divisions (Plate LXXXVIII) are filled in at the top with engrailed arches of the horse-shoe type, and the spandrils and sides are enriched with foliage. Vases and cups, like those sculptured upon these panels, were very commonly used upon Moghul buildings erected after A k b a r's reign.



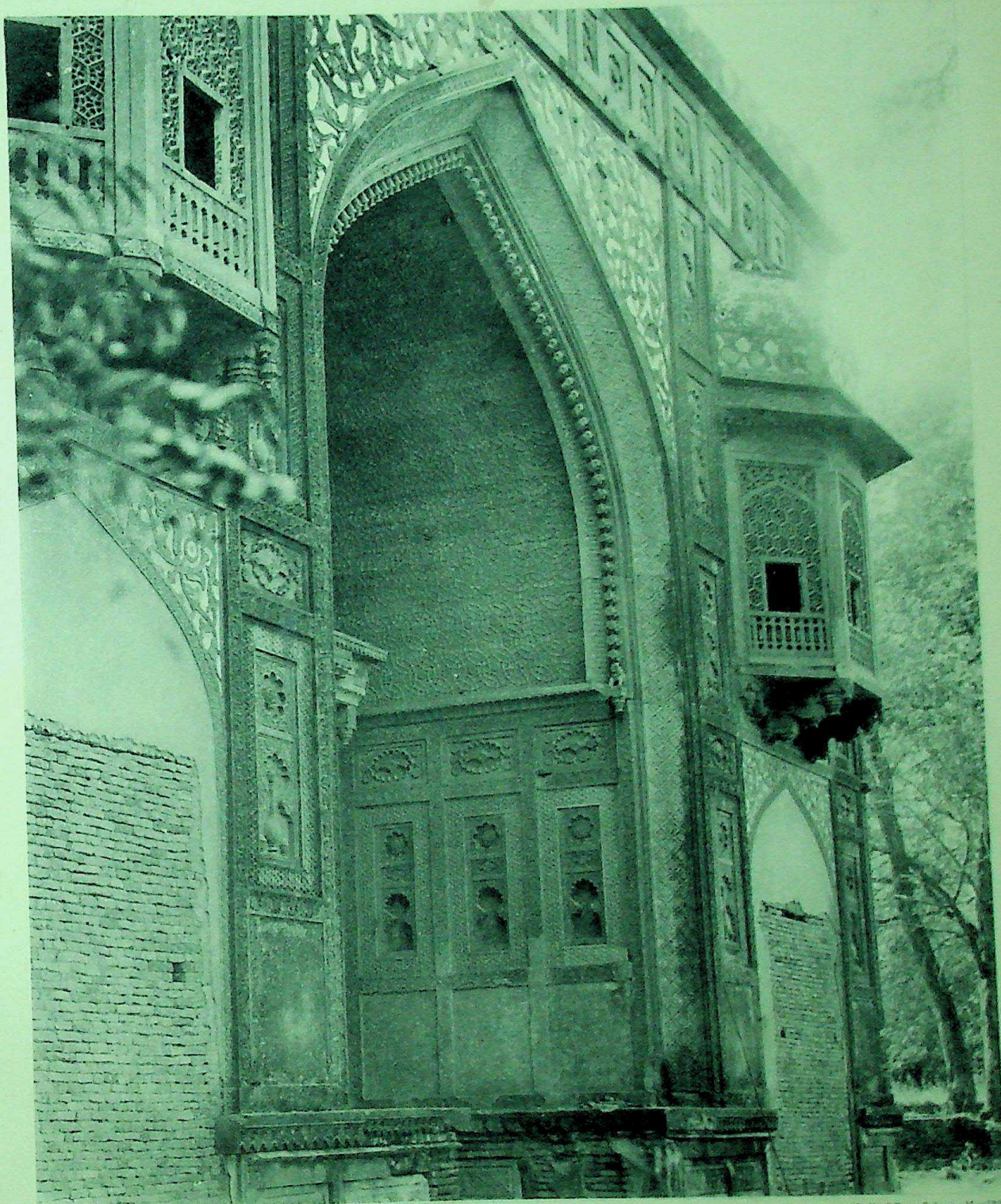
Extending all along the top of the façade is a series of panels similar in design to those on the sides of the entrances and bay-windows, but in shape they are square instead of oblong. Above the panels is a string-moulding inlaid with green enamel tiling, and over it is a red sandstone parapet (Fig. 1, Plate XC). The front face of the parapet is carved with a battlemented pattern, and the *merlons* are engrailed and inlaid with blue and the *embrasures* with orange coloured tiles. The combination of the red stone with the blue and orange tiling is very effective and harmonizes well with the tiling covering the roofs of the bay-windows.

The entrance porch in the centre of the north façade (Plates LXXIX and XCI) is without exception one of the finest to be met with in the whole of the Âgrâ district. It measures 16'-9" in length by 10'-0" in width. In front is a splendid arch 23'-9" in height and the entire width of the porch. The arch is four-centered and the jambs extend in a straight line down to the top of the plinth of the building. The face of the plinth (Plate XCII) is cut up by panels filled in with stone slabs richly carved with foliage (Plate XCIII). Along the upper part of the base of the plinth is a bold pointed moulding not unlike that known to architects as the *lamb's-tongue*, and beneath it is an enriched *cyma*. The cap of the plinth is square, but is moulded with an *astragal* on the underside, and below this is a *cavetto* ornamented with rich foliage in relief (see Fig. 2, Plate XCII).

Details of the archway in front of the porch are given on Plates XCIV and XCV. It will be observed from the elevation of the façade (Plate LXXXII) that the sides of the arch are continued down in an unbroken line to the plinth. This is a characteristic feature of Muhammadan architecture after Akbar's time. In early Muhammadan work the arch sprang from pendants upon the sides of the jambs, later on it was carried down to the ground by shafts, and subsequently, as in the present instance, it extended straight to the floor or pavement in one unbroken line. The *jambs* are *splayed* and the face of the *splay* is beautifully embellished with a *feather fret* upon a ground of conventional foliage (Plate XCIV), whilst the outer sides are carved with circular rosettes, and the inner sides with small oblong raised panels with flowered ends, separated by rosettes. The same pattern, but in a more elaborate form, is found upon the *soffit* of the eaves round the Turkish Sultânâ's house at Faṭhpūr Sīkri.<sup>1</sup> The *spandrels* above the arch are enriched with raised floral scrolls in red sandstone, the interstices between the scrolls being veneered with white marble. The lines of the scrolls are singularly free and pleasing, and flow in graceful gradations from the centre to the corners of the spandrels. In earlier Moghul work, as at Faṭhpūr Sīkri, we find the spandrels almost plain, a boss only being carved in the centre. Flowing tracery was not in general use, although in the later buildings it is occasionally met with. It did not become general till the 17th century, and this is an additional reason for ascribing the erection of the Kāñch Mahal to Jahāngīr's and not to Akbar's reign. The *intrados* of the arch over the porch is daintily carved with a fringe of lotus buds springing from the heads of small elephants carved on moulded pendants upon the springing of the arch (Fig. 2, Plate XCV). The archway extends the depth of the porch, and the entire *soffit* is carved with raised geometrical tracery composed of duodecagons and hexagons on a field of

<sup>1</sup> *Moghul Architecture of Faṭhpūr Sīkri*, by Edmund W. Smith.





From a negative by E. W. Smith.

Photographed by Survey of India Office, Calcutta, May 1893.

SIKANDRA, AGRA. THE KANCH MAHAL. THE NORTH ENTRANCE.







tiny rosettes (Plates XCI and XCVI). Downwards, from the springing of the arch as far as the plinth, the entire side of the archway is cut up by panels and niches (Plate XCVI). The niches (Plate XCVI) are similar to those in the north façade and are enclosed by cusped horse-shoe-shaped arches. A diagram of one, to a large scale, is presented on Plate XCVII. Fig. 1 is a half plan; Fig. 2, a section, and Fig. 3, a half elevation of one of the niches. The plinth on the sides of the porch, as before mentioned, was purposely made broad at the top, so that it could be used as a seat by porters.

The rear wall of the porch is in keeping with the lateral walls, and in the centre of it is the principal entrance to the house. Here we see the strange blending of Hindû with Muhammadan architecture, which came into vogue in the 16th century under Akbar, and gave rise to what is known as the mixed Hindû-Muhammadan style of Upper India. The entrance throughout is more Hindû than Muhammadan in design. The door jambs and lintel are of stone. They are slightly sunk (Plate XCIX) on the face, and are sculptured with a leaf scroll in relief. The architraves project very slightly in front of the stone framing, and the inner moulding is carved with lotus buds, and the outer with an undulating creeper. Between the two is the *tooth* moulding so common to Moghul architecture and which is found throughout Akbar's buildings at Faṭhpūr Sikrī. Surrounding the architrave is a broad mosaic border composed of stars and hexagons.

Over the doorway is a stone balcony, and extending from its floor to the soffit of the carved ceiling covering the porch is a large arched open window framed by an architrave similarly carved to that round the door beneath. The balcony projects 2'-10" in front of the door and is supported on six particularly handsome stone brackets. The brackets, hewn out of one piece of stone, are exquisitely carved both upon the front and sides, and project 2'-2" from the wall. At the top of the bracket is a border, carved with a creeper, which merges into a corresponding border over the tops of three panels carved upon the face of the masonry between the brackets. On the front of the bracket is a pear-shaped pendant, moulded and carved with leaves and behind it, on a lower level, is a similar pendant. The face of the bracket is moulded and stops on a square *die*, carved on the sides, and finished off at the bottom with a moulded knob (Plate C). The mouldings on the brackets are beautifully worked, and the *arrises* are particularly sharp and crisp. It is seldom one comes across such delicate detail in stone. The work belongs more to the province of the wood-carver than of the stone-mason, and had the brackets not been so well-protected from the weather by the porch, the mouldings and carving would have decayed long ago. Projecting at right angles to the wall and surmounting the top of the brackets are small stone beams carrying the floor of the balcony (see section through the porch, Plate XCVI). The ends of the beams are concealed by a stone *fascia* adorned by a fringe of tassels (Plate XC, Fig. 2). The floor projects some 3" or so beyond the top of the *fascia*. The sides of the balcony are now uninclosed, but originally they were protected by stone balconies. The face of the wall on the sides of the window over the porch door is cut up by a series of very small square and oblong-shaped panels (Plate XC, Fig. 2). They are partially closed by *engrailed* fronts and not a few are ornamented like the façade of the house with vases, &c.



It is seldom one sees a house so profusely and elaborately carved as the Kâñch Mahal, and yet not in bad taste. The Turkish Sultâna's and Bir Bal's houses at Fathpûr Sikrî, erected during the latter part of the 16th century, are considered to be among the most minutely carved buildings in India, but the north façade of the Kâñch Mahal vies with, even if it does not excel them. Such façades are exceptional and not often met with.



## CHAPTER V. SŪRAJ BHĀN-KA-BĀGH.

There is a sister house to the Kāñch Mahal some little distance from it on the left hand side of the Āgrā road known as the Sūraj Bhān-ka-Bāgh. On the outside the house measures 55'-0" in length by 45'-5" in depth. The front or principal façade, unlike the Kāñch Mahal, faces towards the Āgrā road. On the east and north sides is a raised plinth 17'-4" in width. The south façade (Plate CI) and portions of the east and west (Plates CII and CIII) are built in red sandstone, the remaining portions being finished off in stucco divided up into panels (Plate CII). The south front, as Plate CI shows, is treated somewhat after the manner of the north façade of the Kāñch Mahal. In the centre is a great arch in front of the porch extending the whole height of the façade, and on each side is a wing divided into an upper and lower storey. In both storeys are large, deep, arched recesses. The back and side walls of the recesses are panelled from top to bottom and the spandrils are beautifully carved, similarly to those over the doorways in the Kāñch Mahal. They are entirely in red sandstone with the exception of an outer border, which is in white marble. The great arch in front of the porch is plainer than the porch arch of the Kāñch Mahal. Both the jambs and the spandrils are plain, but enclosing the outer sides of the spandrils is a band of white marble.

The entire surface of the walls of the porch is cut up by small panels carved with the water-bottle, &c., and the entrance leading from the porch into the house vies with that of the Kāñch Mahal. There are no less than 70 panels on each of the side walls and some 100 or more in the rear wall. The ceiling is not arched like that over the Kāñch Mahal porch, but it is covered by a semi-dome supported on pendentives. The plinth is treated like that of the Kāñch Mahal and returns round the sides of the porch wall (Plate CI) to form a bench for domestics and others to rest upon. Like the sister building, the Kāñch Mahal, the house is two storeys high, on the ground floor is a central octagonal room 18'-6" in diameter with others on the east and west sides. Separating the rooms are columns and flat archways like those on the ground floor of the Kāñch Mahal. There is a cornice over the top of the arches carved with a geometrical pattern. The upstairs rooms are ranged over those below, but on the north and south sides are small passages. The passage on the north opens on to a recessed balcony partially enclosed along the front by an arcade. The piers are disposed over those below in front of the entrance leading into the ground floor. With the exception of this detail the north façade lays no claim to architectural pretensions. On the east and west sides of the entrance are inner staircases leading to the first floor and the roof.

The roof is flat and is made of concrete cemented over. The parapet walls are carried up considerably higher than the roof to form screens, behind which the inmates of the Zanāna could lounge or promenade and enjoy the fresh air without fear of being seen or overlooked. The tops of the staircases, on the east and west sides



of the house, where they lead out on to the roof, are finished off by small square turrets surmounted by domes, resting upon octagonal bases. Round the top of the domes a battlemented cresting is painted in red, and along the bottom a row of "bulls'-eyes" in silvered-glass has been inserted in the masonry. Beneath it is a string-moulding decorated in colour. The turrets are rather picturesque and help to break up the rigid skyline and the severeness of the east and west façades (Plate CII), which, unlike those on the south and north consist only of plain stuccoed panelled walls pierced here and there by square-headed window openings protected to some extent from the blinding monsoon rains and the glare of the summer sun by deep dripstones, carried on moulded brackets, running horizontally along the façade a few feet below the parapet.

The south-east and south-west angles of the east and west fronts (Plate CII) are treated altogether differently from the remainder of the façades. Like the north-east and north-west angles of the Kâñch Mahal, they are designed in conformity with the principal elevation and are almost counterparts of the wings upon the sides of the main archway in front of the porch. They are so elaborately decorated with chiselled ornamentation in the form of exquisite geometrical frets, water-vases, &c., that the baldness of the remainder of the façade is made more apparent than it otherwise would have been. In order to obtain an imposing front, the sides of the house have been sacrificed, but want of funds or materials may have had something to do with it.

Of the two houses the Kâñch Mahal is more handsome than the Sûraj Bhânka-Bâgh. The façades are not so stiff, being broken up by the bay-windows and balconies over the arched entrances on the ground floor. The treatment of the panelling upon the walls is altogether better. The panels are larger and bolder than those upon the wall of the house in Sûraj Bhânka-Bâgh, which are far too small to be effective. They savour more of the work of the wood-carver than the stone-cutter, and would have been more appropriate had they been employed in the interior instead of the exterior of the house.

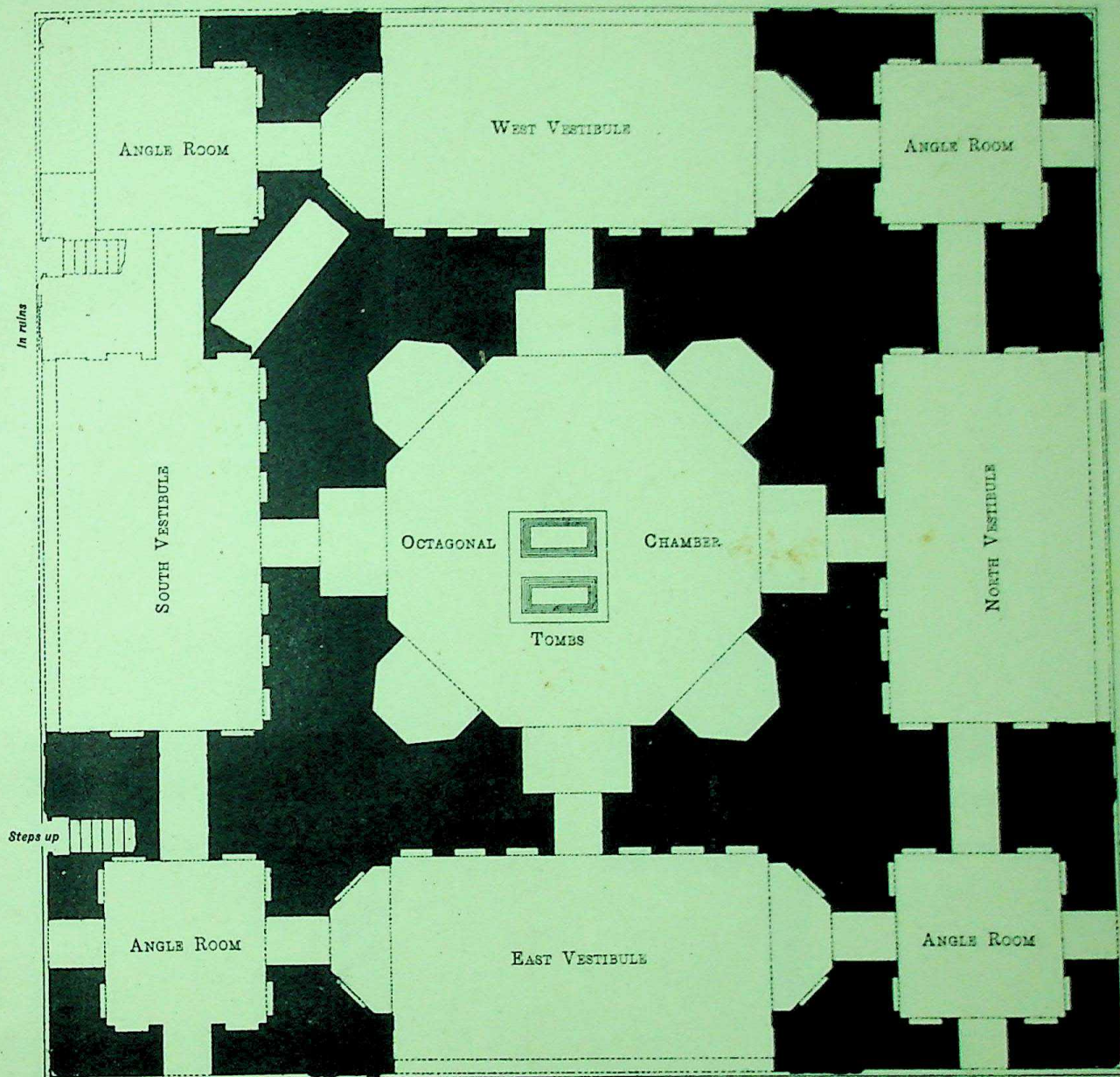
It is not often one sees houses so elaborately ornamented as the Sûraj Bhânka-Bâgh and the Kâñch Mahal, which, as typical specimens of 17th century Muhammadan architecture, should be carefully preserved.

FINIS.



AGRA.—CHÎNÎ-KA-RAUZA.  
GROUND FLOOR PLAN.

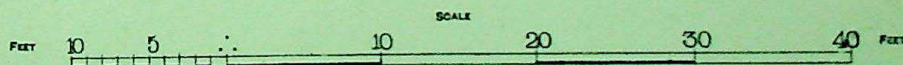
PLATE VII.



Gholam Beg. del.

GROUND PLAN

For Façade see Plate XI.



PHOTOGRAPHED AT THE SURVEY OF INDIA OFFICES, CALCUTTA, JUNE 1899.

Archaeological Survey of India, N. W. P. Circle, 1903.

E. W. SMITH.  
Archaeological Surveyor

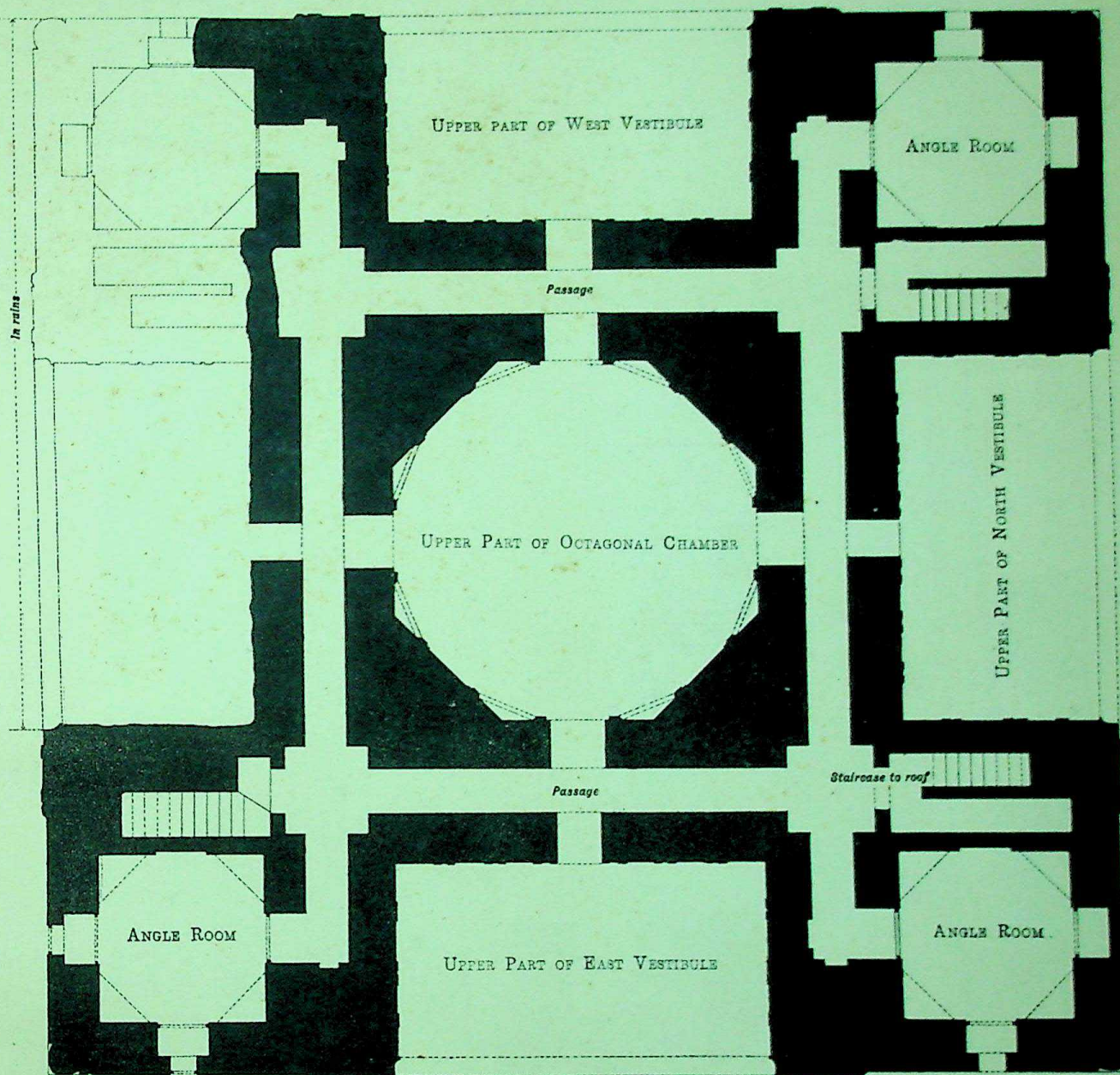






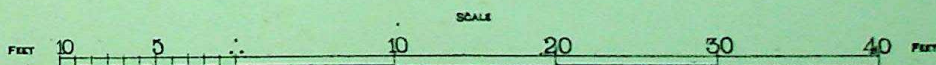
AGRA.—CHĪNĪ-KA-RAUZA.  
UPPER FLOOR PLAN.

PLATE VIII.



Gholam Beg. delt.

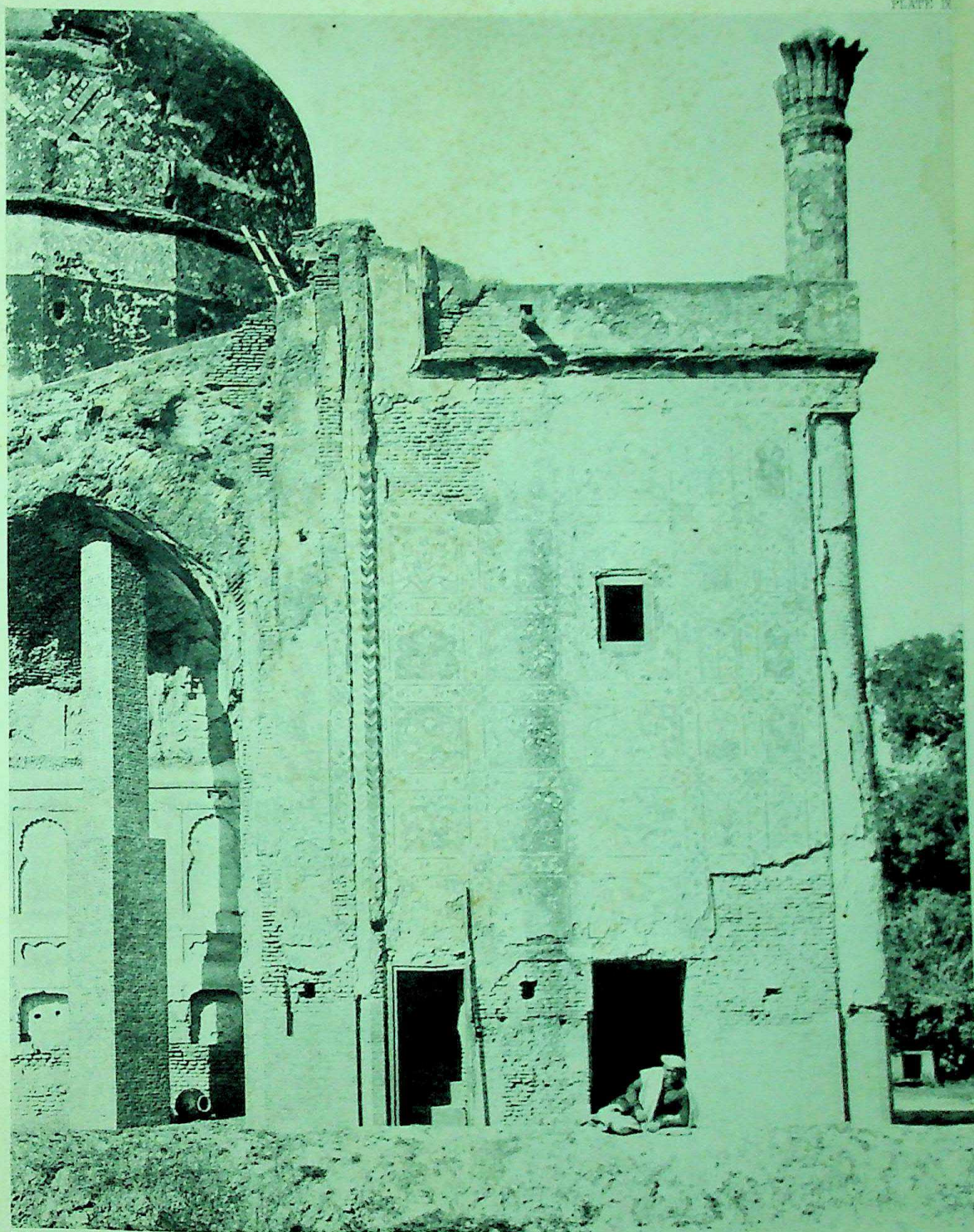
UPPER FLOOR PLAN











Negative by Edmund W. Smith.

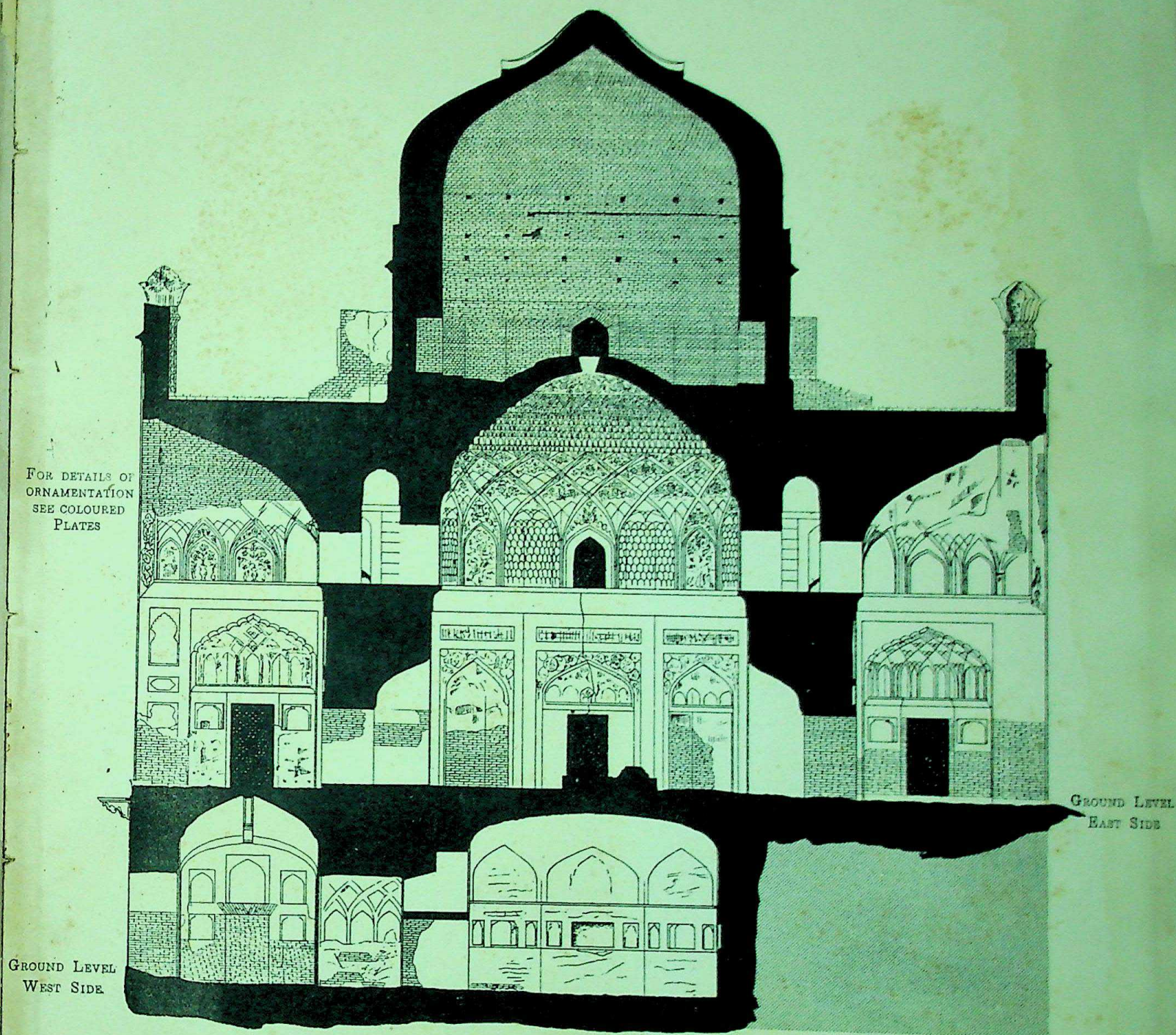
Photography: Survey of India Office, Calcutta, April 1899.

AGRA. CHINI-KARAWZA. THE SOUTH EAST CORNER OF THE TOMB.







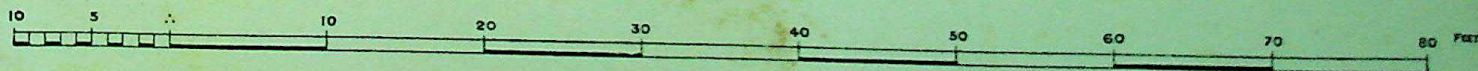


THE CRYPT.

Gholam Beg. del.

SECTION FROM WEST TO EAST

SCALE













## PLATE XI.

For detail see Plate XIV.

For details of filling  
down see Plate XIV

For detail see Plate XLVI.

For detail see Plate XLVII.

*For detail  
see Plate  
XII.*

Verband der II. dolt.

Ground

SCALE  
10  
15  
20  
25 FEET

THE EAST FAÇADE, HALF ELEVATION, SOUTH SIDE.

Archaeological Survey of India, N. W. P. Circle, 1903.

Doc. No. 333 Arch. N. W. P. June 10 - 20.

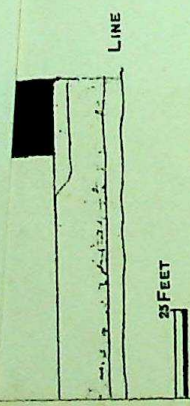
E. W. SMITH.  
Anatomical Surgeon, N. W. D.





detail of filling on

For detail see Plate

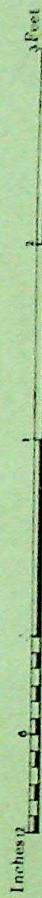


E. W. SMITH.  
Archaeological Surveyor, N. W. P.





Section



SCALE OF FEET

*Edw. G. Lunt Ltd*







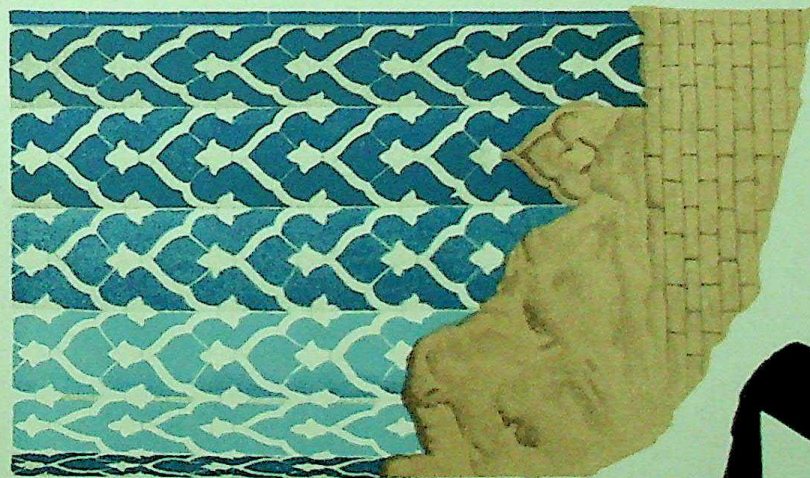


Fig. 1. Elevation of shafts upon the angles of the building marked A on the Elevation, Plate XI.

Tiling  
1st key of plaster (fine)  
2nd key of plaster (rough)  
Brick wall

Fig. 5. Section through wall showing keys of plaster into which the tiling is bedded.



Fig. 3. Elevation of shafts on the sides of the great archways marked B on Plate XI.

Fig. 4. Plan.

Fig. 2. Plan.

EDWIN LAY, DEL.

Inches 2

3 Feet

SCALE OF FEET

Edwin L. Lay

Archaeological Surveyor N.W.P.







AGRA : CHINI-KA-RAUZA. DETAILS OF FINIALS SURMOUNTING POLYGONAL SHAFTS UPON THE ANGLES OF THE TOMB.



Inches 12 6 3 Feet

SCALE OF FEET

RAM PRATAP & SOHAN LAL.

*Edmund A. Smith*

Archaeological Surveyor N.W.P.







AGRA: CHINI-KA-RAUZA. EAST FAÇADE—TILED SPANDRILS OVER THE ARCHED ENTRANCE.  
Corresponding to that marked M on the Elevation, Plate XI.



Inches 0 1 2 3 Feet  
SCALE OF FEET

*Edwin Smith*  
Archaeological Surveyor N.W.P.



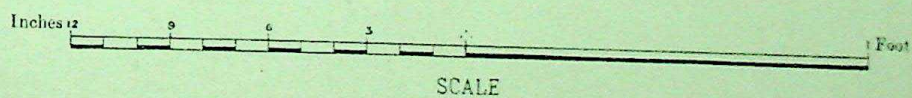




AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.  
Panel marked H on the Elevation, Plate XI.



RAM PRATAP I. DEL.



*Edwin L. Smith*

Archaeological Surveyor N.W.P.







AGRA : CHINI-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.  
Panel marked L on the Elevation, Plate XI.



Tiling  
1st key of plaster (fine)  
2nd key of plaster (rough)  
Brick wall

Section through wall  
showing keys of plaster  
into which the tiling  
is bedded.

Inches 12 9 6 3 0 1 2 3 Feet  
SCALE OF FEET

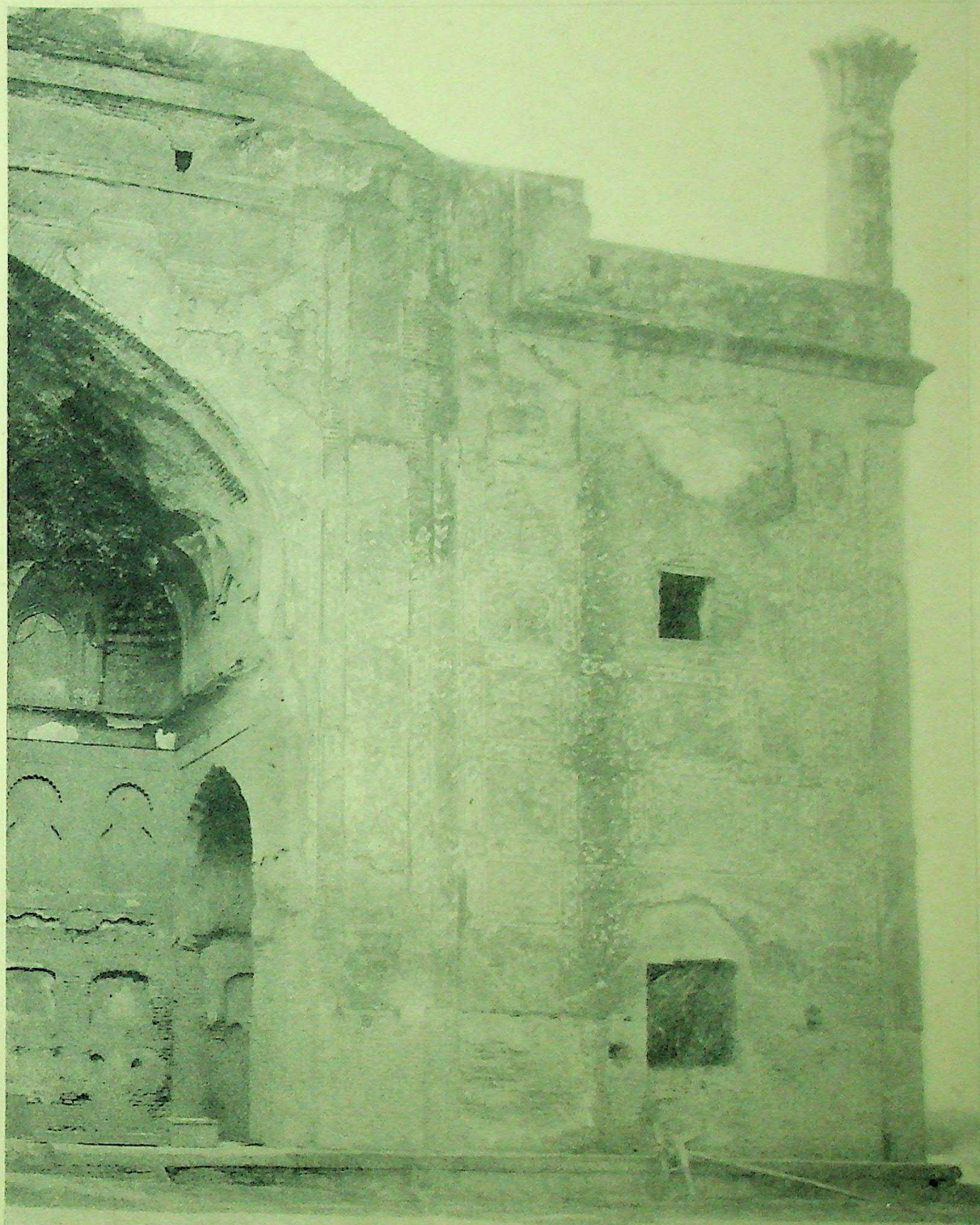
RAM PRATAP : DEL

Archaeological Surveyor N.W.P.









From a negative by E. W. Smith.

Photographed, Survey of India Office, Calcutta, May, 1899.

AGRA - THE CHINI-KA-RAUZA - EAST FACADE, NORTH END



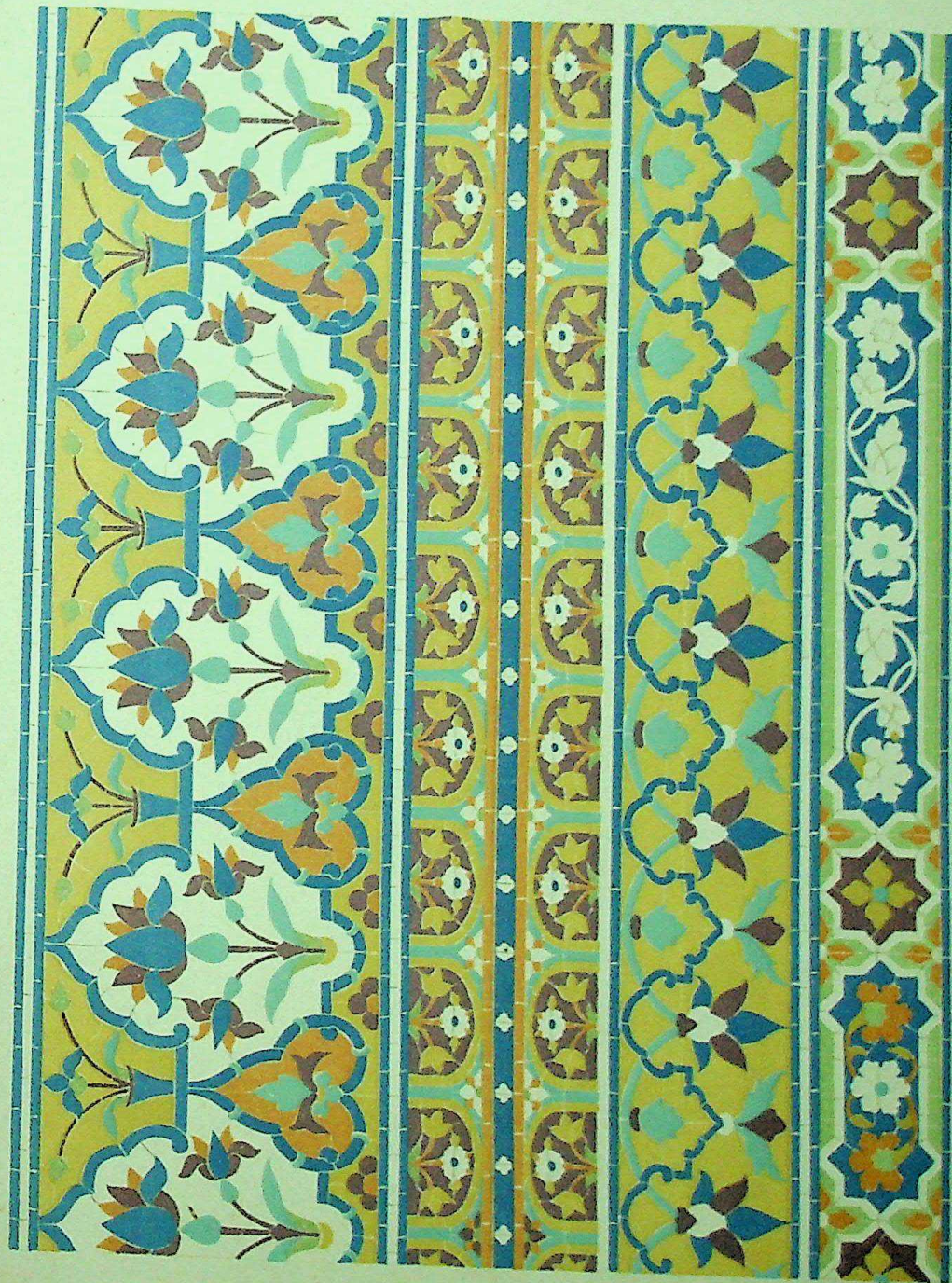




AGRA : CHINI-KA-RAUZA.

DETAIL OF TILED PARAPET AND CORNICE ROUND TOP OF THE BUILDING.  
Marked C on the East Façade, Plate XI.

PLATE XIX.



BAR BRATAP 1

Inches 2 4 Feet

SCALE OF FEET

Section

*East to West*

Archaeological Survey of India







AGRA: CHINI-KA-RAUZA. TILED PANEL ON THE EAST FACADE, NORTH SIDE.

Large archway over the first floor window. Corresponding to that marked D on the Elevation, Plate XI.



SOHUN LAL, DEL.

Inches 12 6 3 1 2 3 4 Feet

SCALE OF FEET

*Edw. W. Smith*

Archaeological Surveyor N.W.P.







AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.  
Arch over doorway. Marked K on the Elevation, Plate XI.



SOHUN LAL, DEL.



SCALE OF FEET

*Edwin W. Smith*

*Archaeological Survey*









FAZL-UD-DIN IL DEL.



SCALE OF FEET

*Edw. B. Smith*

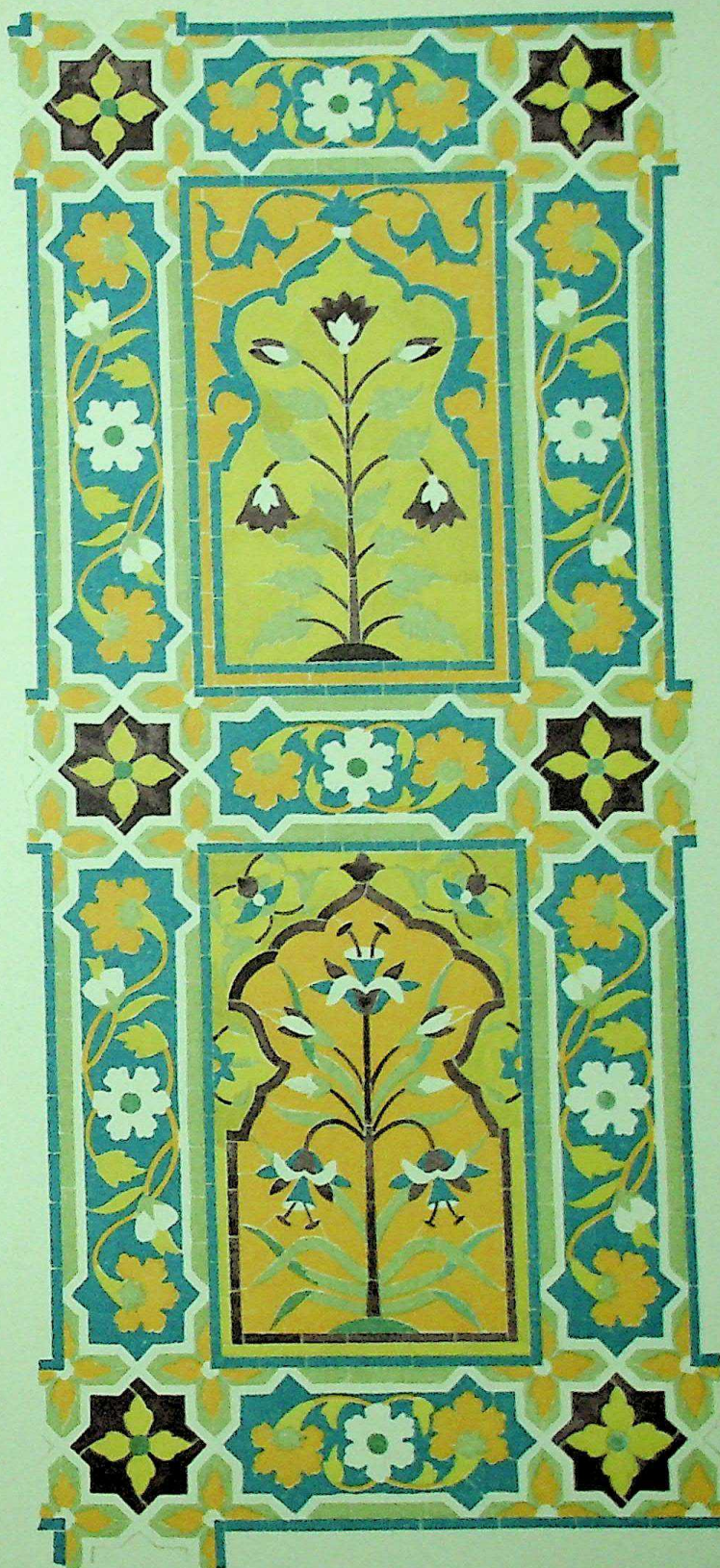
Archaeological Surveyor N.W.P.







AGRA : CHINI-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.  
Marked I, I, on the Elevation, Plate XI.



RAM PRATAP II. & SOHUN LAL, DEL.



SCALE OF FEET

*Edw. B. Smith*

Archaeological Surveyor N.W.P.



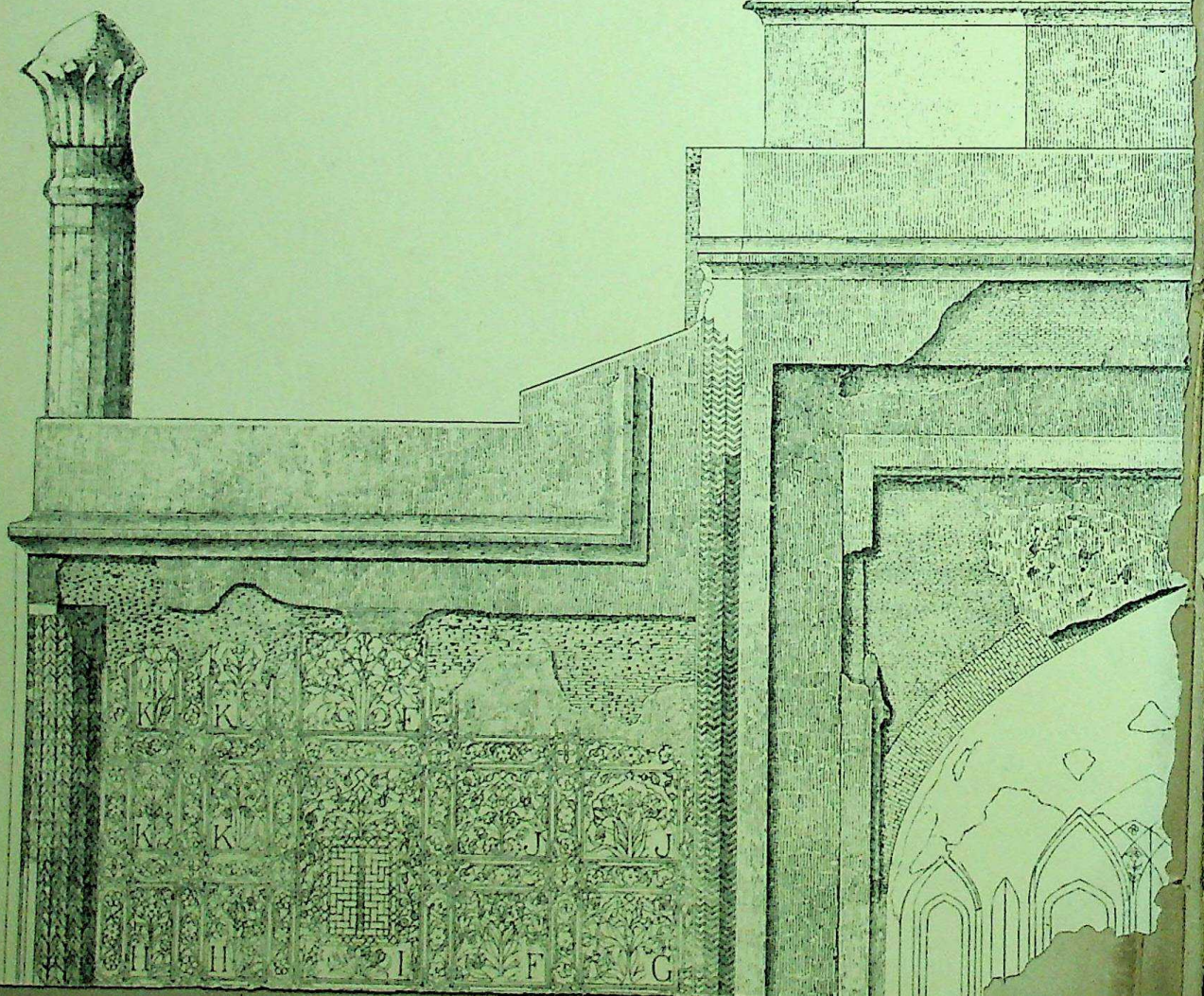
# AGRA—CHÎNI-KÂ-RAUZA.

HALF ELEVATION OF THE NORTH FAÇADE.

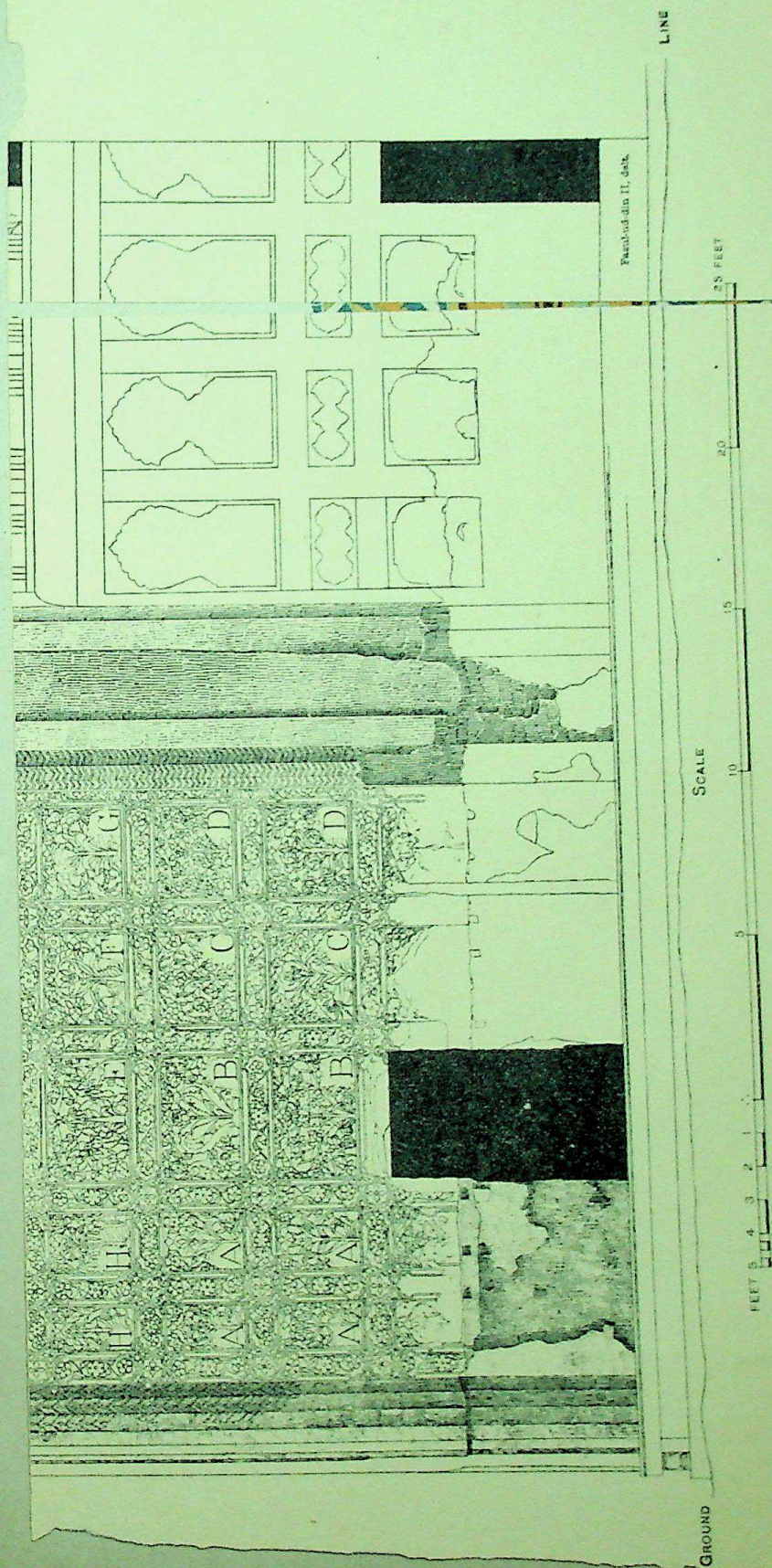
N.B.—For detail of panel marked A on the Elevation see Plate XXXI.

"	"	B	"	XXX.
"	"	C	"	XXXVII.
"	"	D	"	XXXVIII.
"	"	E	"	XXXIX.
"	"	F	"	XXXV.
"	"	G	"	XXXVI.
"	"	H	"	XXXII.
"	"	I	"	XXXVIII.
"	"	J	"	XXXIV.
"	"	K	"	XXXIII.

For detail see Plate XLVI.







E. E. SMITH  
 Architectural Surveyor

Photo inscribed at the Survey of India Office, Calcutta, November 1904.

Survey of India N. W. P. Circle, 1904.

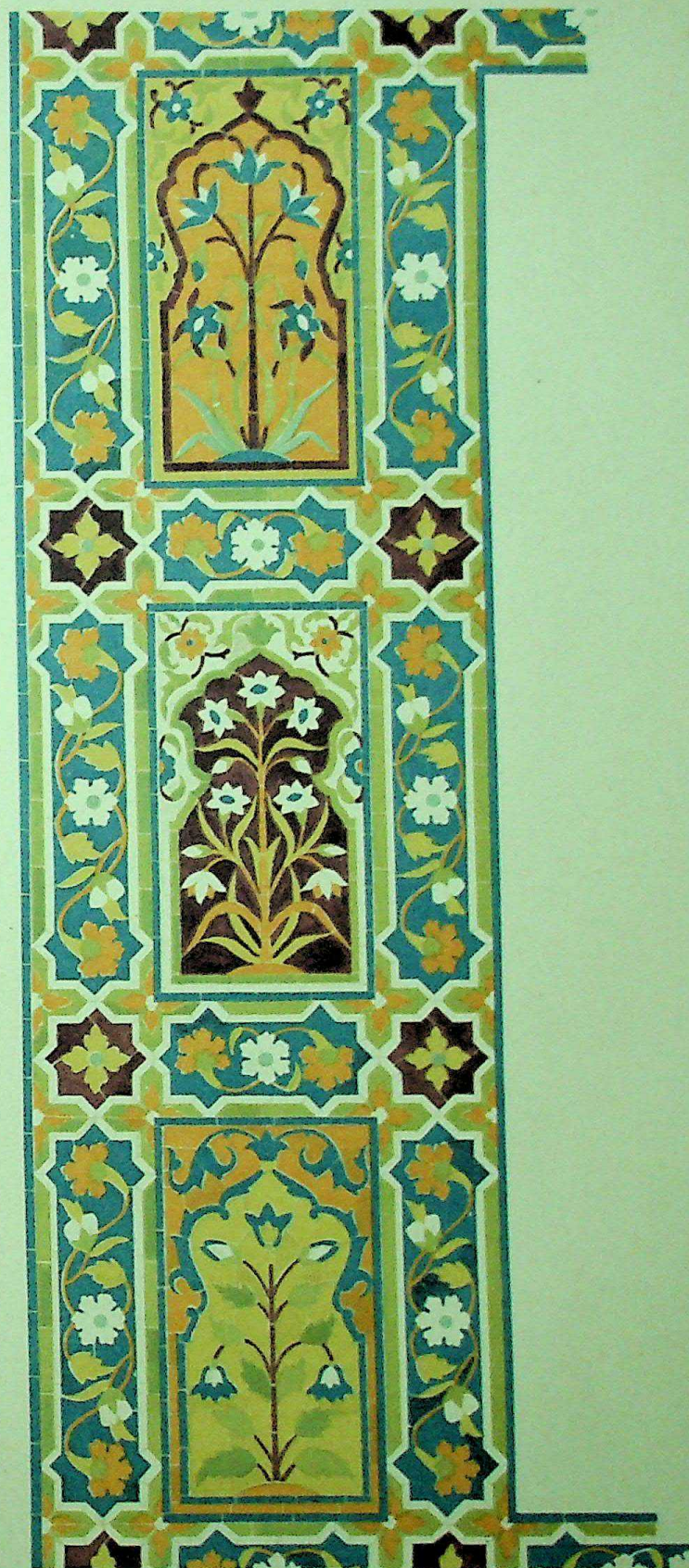
Edwin Smith  
 Geological Surveyor N. W. P.



AGRA—CHÎNÎ-KÂ-RAUZA.

HALF ELEVATION OF THE NORTH FAÇADE.





Inches 12 1 2 3 4 Feet  
SCALE OF FEET

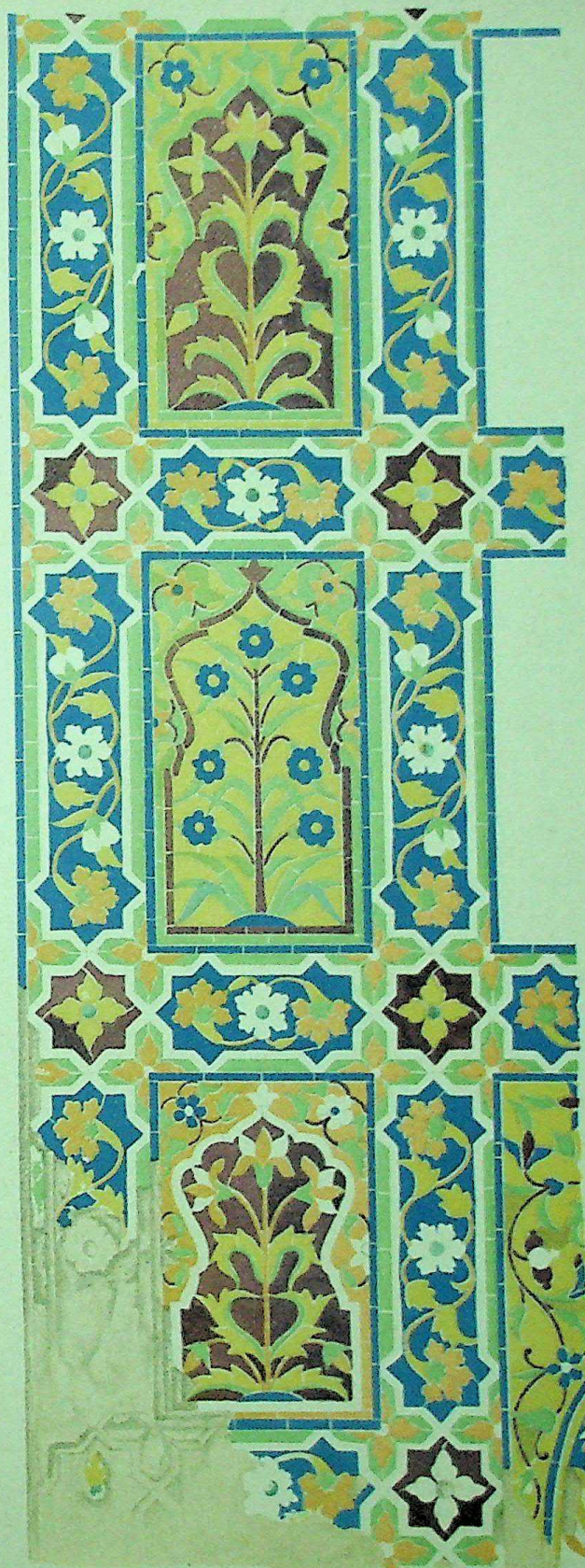






AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.

Panels marked F, F, on the Elevation, Plate XI.



Inches 0 1 2 3 4 Feet  
SCALE OF FEET

*Edw. W. Smith*

Archaeological Surveyor N.W.P.







AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.  
Marked G, G, on the Elevation, Plate XI.



Inches 12 6 3 4 Feet

SCALE OF FEET

*Edwin H. Smith*

Archaeological Surveyor N.W.P.







AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE NORTH FACADE, EAST SIDE.  
Panel marked I on the Elevation, Plate XXIV.



SONUN LAL, DEL.

Inches 12

6

2

3 Feet

SCALE OF FEET

गुरुकुल का मंडी

Edward G. Smith

Archaeological Surveyor









FAZUL-UD-DIN I., DEL.

Inches 12 6 2 3 Feet

SCALE OF FEET

*Edwards & Sons*

Archaeological Surveyor N. W. P.







AGRA : CHINI-KA-RAUZA. TILED PANELS ON THE NORTH FAÇADE, EAST SIDE.  
Marked B, B, on the Elevation, Plate XXIV.



SOHUN LAL, DEL.



SCALE OF FEET

*Edwin H. Smith*

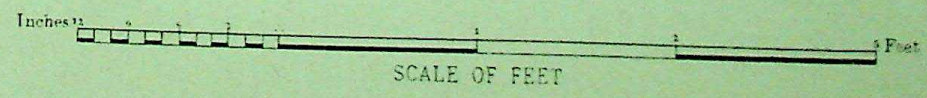
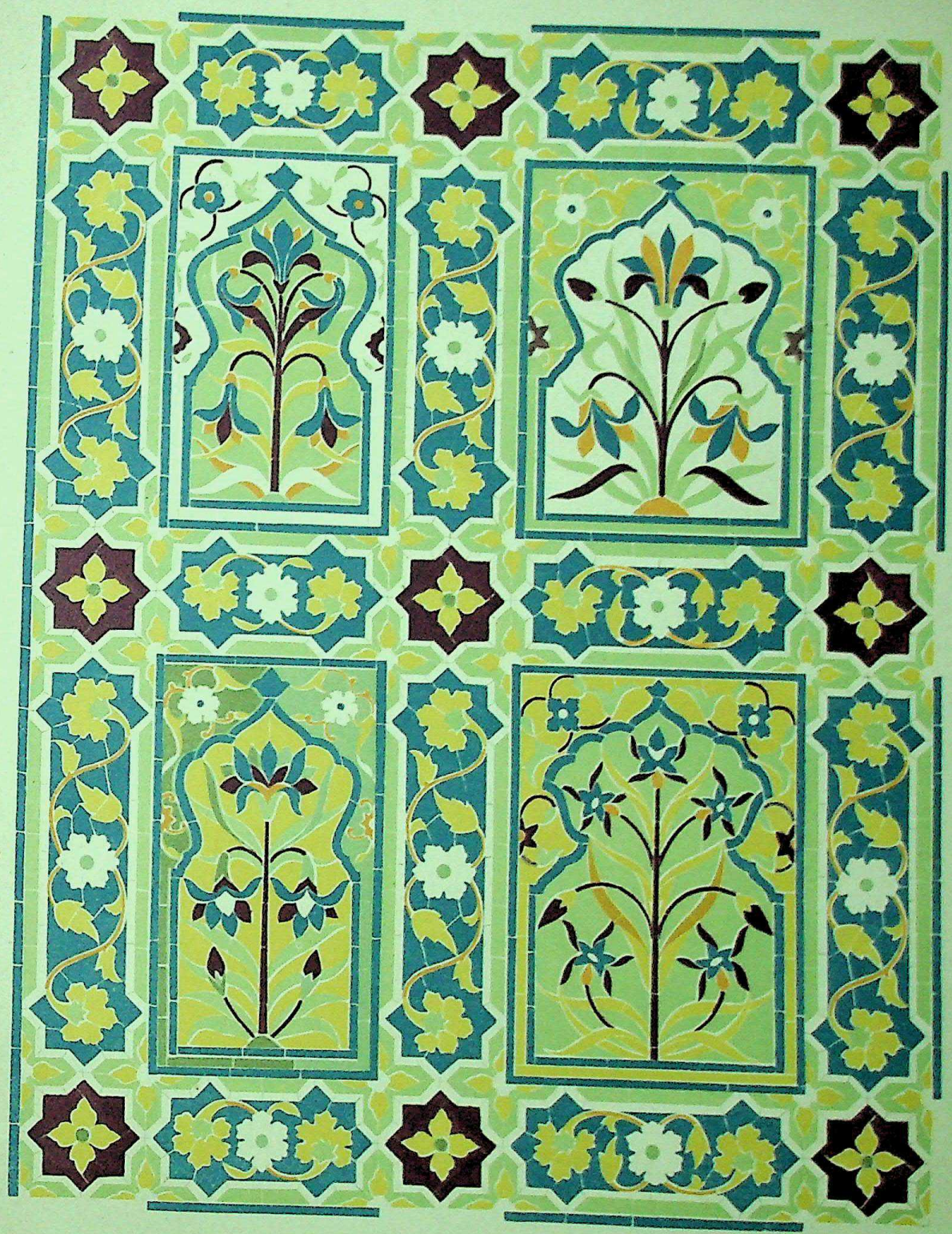
Archaeological Surveyor N.W.P.







AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE NORTH FAÇADE, EAST SIDE.  
Panels marked A, A, on the Elevation, Plate XXIV.



*Edmund H. Smith*  
Archaeological Surveyor N.W.P.







AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE NORTH FAÇADE, EAST SIDE.  
Marked H, H, on the Elevation, Plate XXIV.



Inches 12 9 6 3 1 3 Feet

SCALE OF FEET

RAM PRATAP L. DEL.

*Edwards to be used*

Archaeological Surveyor N.W.P.







AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE NORTH FAÇADE, EAST SIDE.  
Marked K, K, on the Elevation, Plate XXIV.



Inches 12 9 6 3 1 3 Feet

SCALE OF FEET

*Robert W. Smith*

Archaeological Surveyor N.W.P.







AGRA : CHINI-KA-RAUZA. TILED PANELS ON THE NORTH FAÇADE, EAST SIDE.  
Marked J, J, on the Elevation, Plate XXIV.



RAM SINGH DEL.

1 inch = 1 foot

SCALE OF FEET

*Edward B. Havell*  
Archaeological Survey of India







AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE NORTH FAÇADE, EAST SIDE.  
Marked F, F, on the Elevation, Plate XXIV.



FAZL-UD-DIN II. DEL.

Inches 12 6 1 2 3 Feet

SCALE OF FEET

*Edwin L. Smith*

Archaeological Surveyor N.W.P.







AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE NORTH FAÇADE, EAST SIDE.  
Marked G, G, on the Elevation, Plate XXIV.



RAM SINGH & FAZL-UD-DIN I. DEL.

Inches 12 0 6 3 1 2 Feet

SCALE OF FEET

*Edw. To. Smith*

Archæological Surveyor N.W.P.







AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE NORTH FAÇADE, EAST SIDE.  
Marked C, C, on the Elevation, Plate XXIV.



Inches 12 9 6 3 1 2 3 Feet

SCALE OF FEET

*Edwin W. Searle*

Archaeological Surveyor N.W.P.







AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE NORTH FAÇADE, EAST SIDE.  
 Panels marked D, D, on the Elevation, Plate XXIV.



FAZL-UD-DIN II. DEL.

Inches 12 9 6 3 0 3 Feet

SCALE OF FEET

*Edwin H. Smith*  
 Archaeological Surveyor N.W.P.



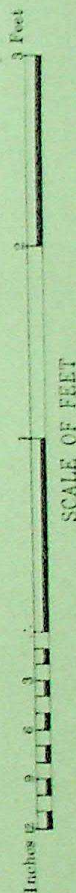




AGRA : CHINI-KA-RAUZA. TILED PANELS ON THE WEST FAÇADE, NORTH END.  
[Over the ground floor doorway].



SOHN LAL, DEL.



SCALE OF FEET

*Edw. B. D.*

Archaeological Survey of India









RAM PRATAP II DEL.



SCALE OF FEET

*Edw. B. Smith*

Archaeological Surveyor F.W.P.

N.W.P.







AGRA : CHINI-KA-RAUZA. TILED PANELS ON THE WEST FAÇADE, NORTH END.

[Below the first floor window]



FALL-UP-DIN II. DEL.

Inches 12 10 8 6 4 2 Feet  
SCALE OF FEET

*Chini-Ka-Rauza*

Archaeological Survey of India







AGRA : CHINI-KA-RAUZA. TILED PANELS ON THE WEST FAÇADE, NORTH END.  
[On the sides of the first floor windows—below the cornice].



RAM PRATAP I & SOHUN LAL, DEL.



SCALE OF FEET

*Chini-Ka-Rauza*

Archaeological Survey of India



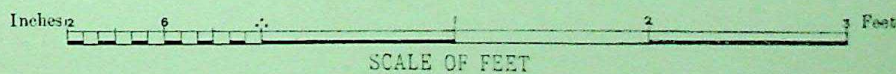




AGRA: CHINI-KA-RAUZA. TILED PANELS ON THE WEST FAÇADE, NORTH END.  
[Archway over the ground floor doorway].



SOHUN LAL, DEL.



*Edmund W. Smith*

Archaeological Surveyor N.

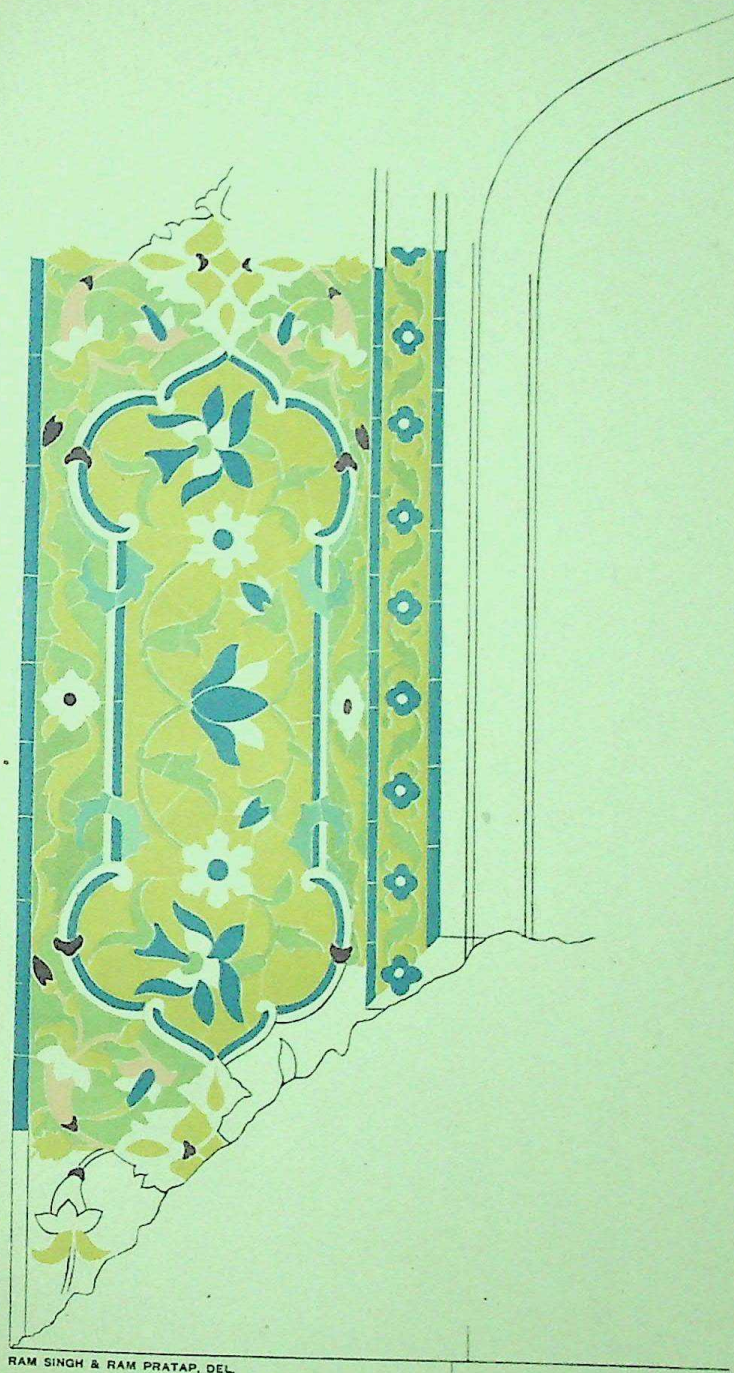
*W. W. P.*  
W. W. P.



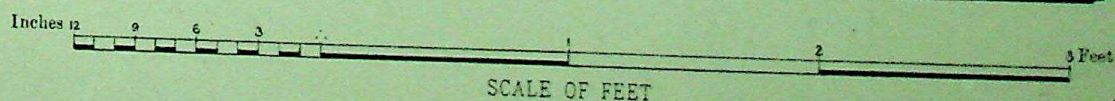
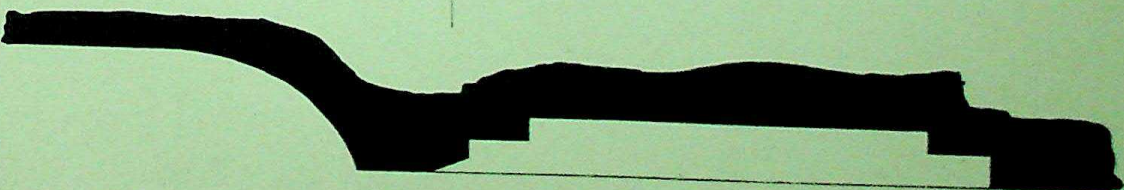




AGRA : CHINI-KA-RAUZA. THE WESTERN VESTIBULE  
Tiling upon the cornice and intrados of the main archway.



RAM SINGH & RAM PRATAP, DEL.



SCALE OF FEET

*Edwin H. Smith*  
Archaeological Surveyor N.W.P.









SOHUN LAL, DEL.

Inches 2 6 1 2 3 Feet  
SCALE OF FEET

*Coloured by hand*  
Archaeological Surveyor N.W.P.







AGRA : CHÍNI-KA-RAUZA. DETAIL OF TILED FRIEZE ROUND THE BASE OF THE DOME.



RAM PRATAP L. DEL.

Section



SCALE OF FEET

*Edward A. Smith*

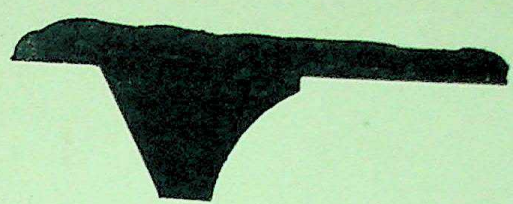
*Archaeological Survey of India*



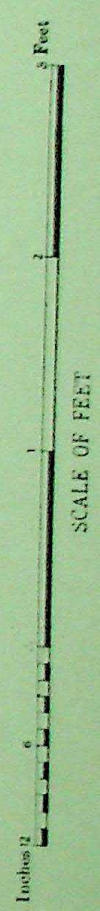




AGRA : CHIN-KA-RAUZA.      DETAIL OF TILED CORNICE ROUND THE BASE OF THE DOME.

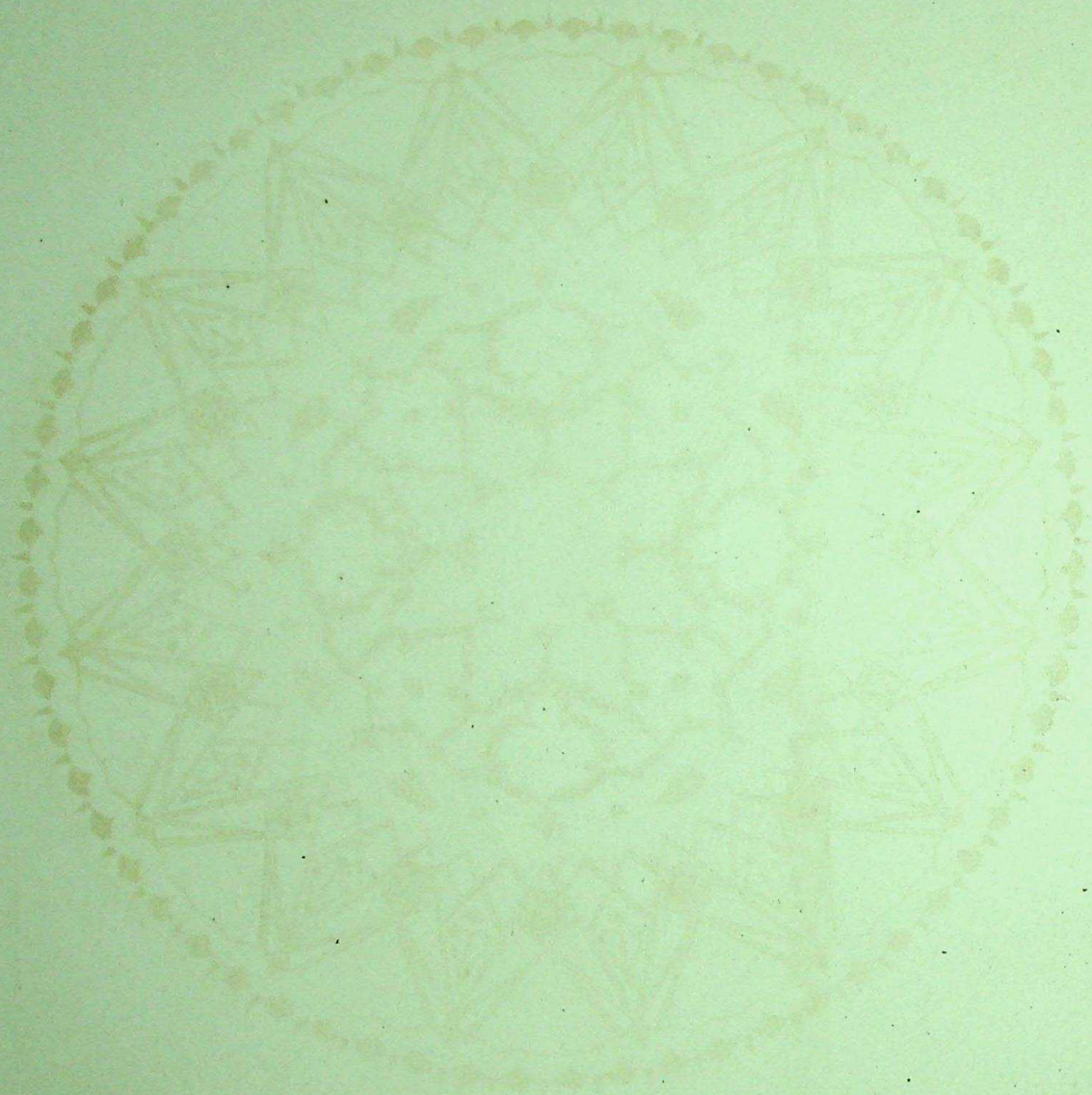


Section



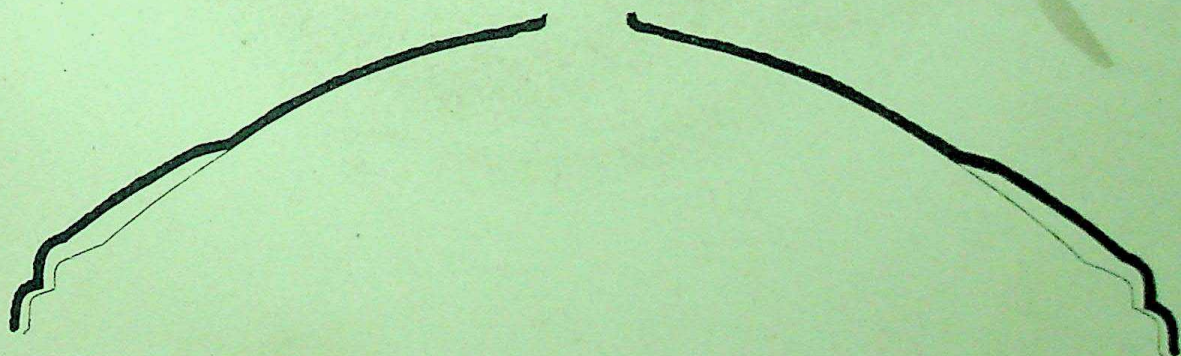
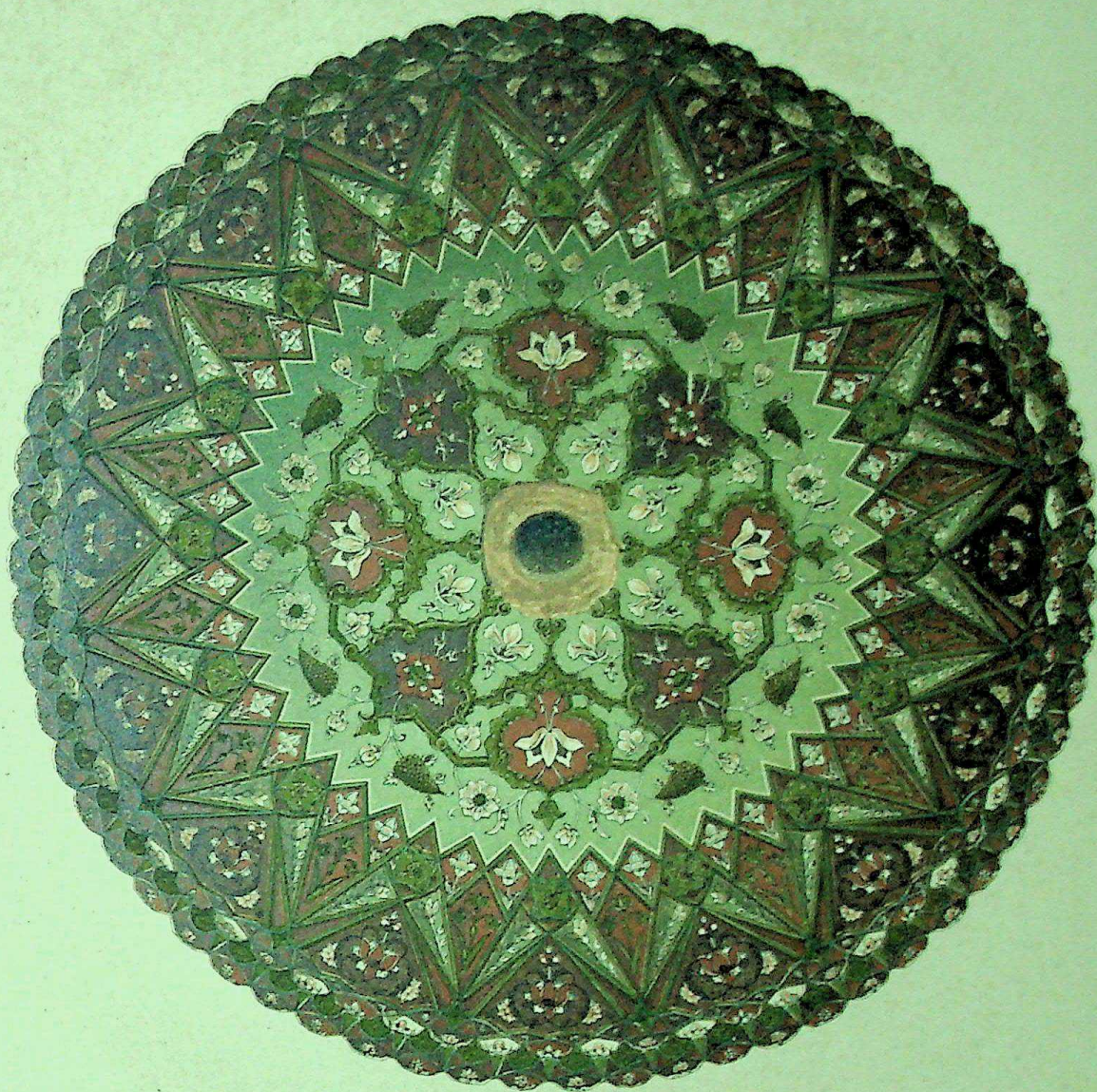
*Edw. A. Smith*  
Archaeological Surveyor N. W. P.







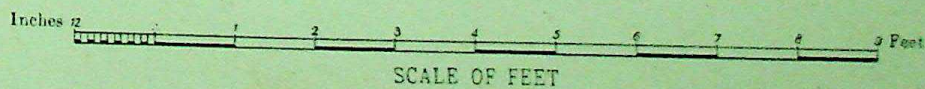
AGRA: CHINI-KA-RAUZA. COLOURED DECORATION UPON THE MEDALLION IN THE CROWN OF THE DOME.



DHAIRAV BAKSHI, DEL.

Section

*Edw. to Smith*

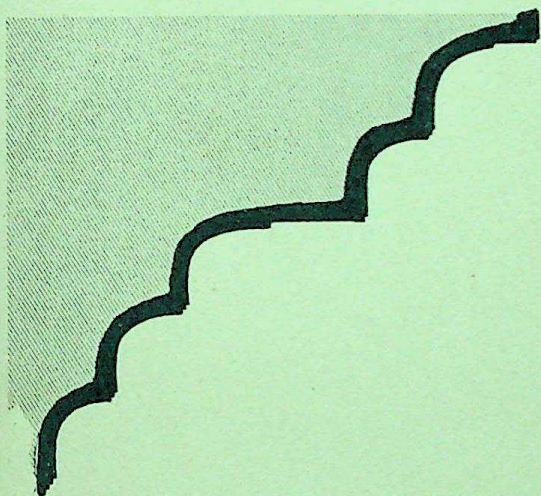
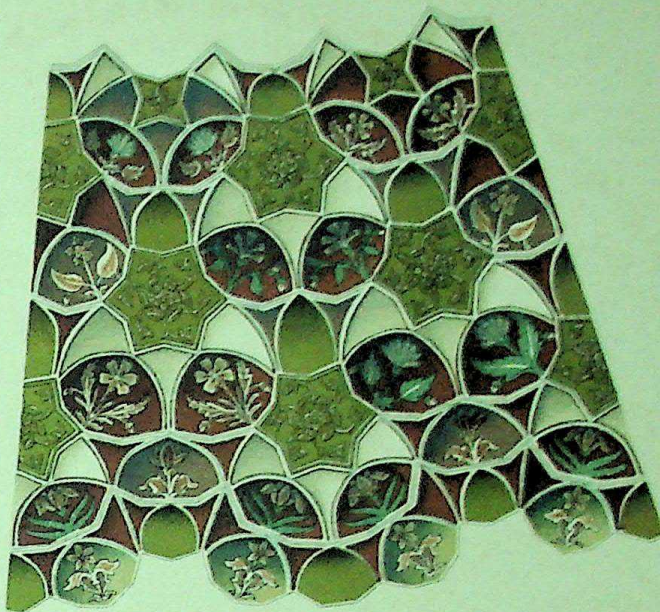




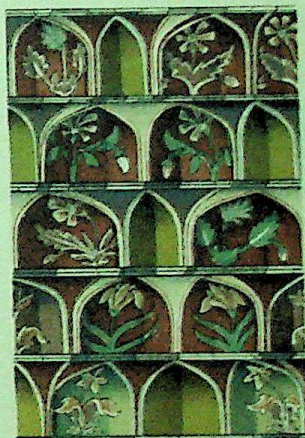




AGRA : CHINI-KA-RAUZA. COLOURED DECORATION UPON THE SOFFIT OF THE DOME.

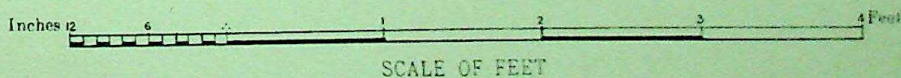


Section



Elevation

BHAIRAV BAKSH, DEL.

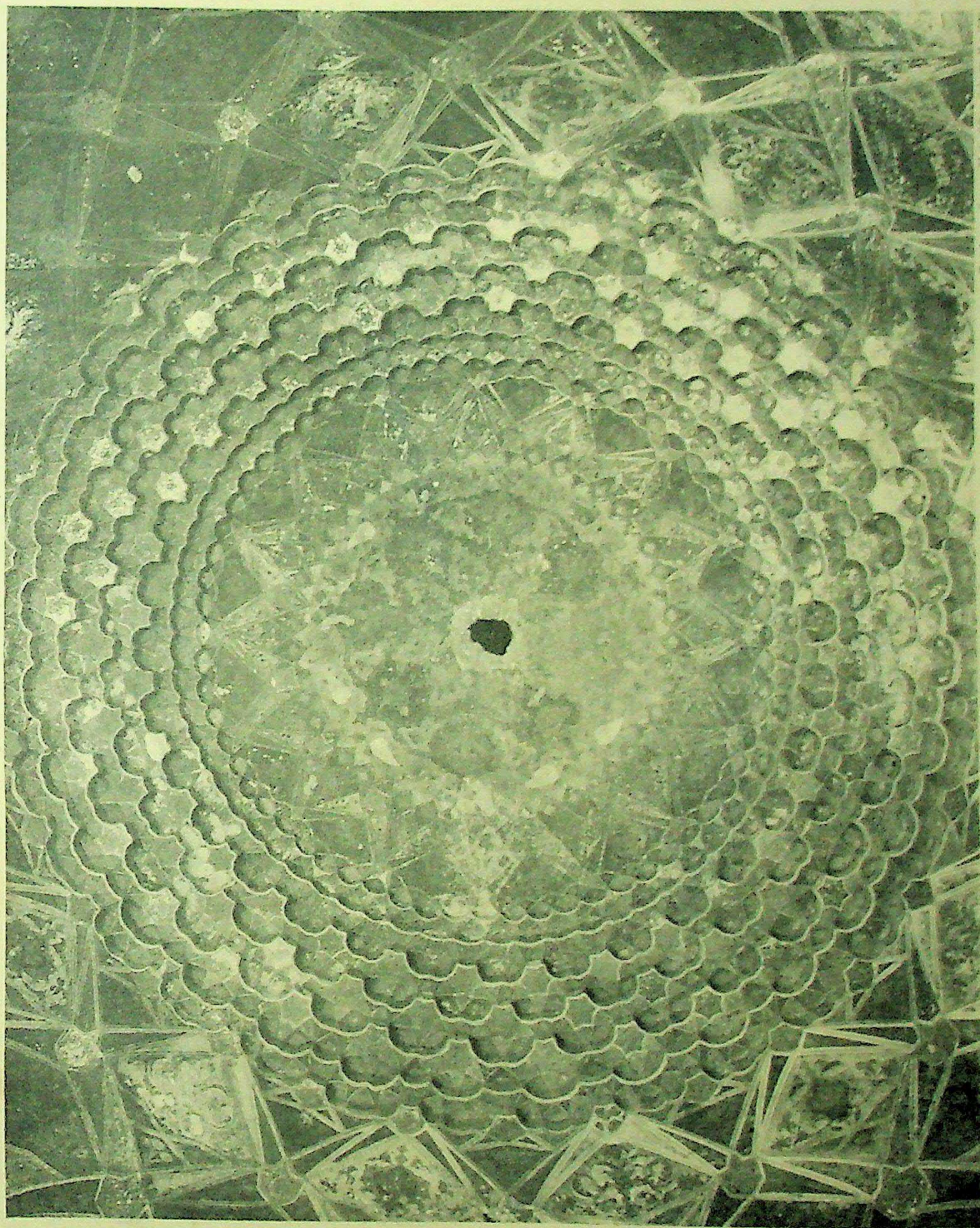


*Edwin W. Smith*  
Archaeological Surveyor N.W.P.









THE CROWN OF THE DOME LOOKING UP FROM THE FLOOR OF THE CENOTAPH CHAMBER.  
AGRA - CHINI KA NAUZA









From a negative by E. W. Smith.

Photographed by Survey of India, Calcutta, May 1888.

AGRA - THE CHINI-ZA-RAUZA.  
INTERIOR VIEW OF THE LOWER PORTION OF THE CENOTAPH CHAMBER.







AGRA: CHINI-KA-RAUZA. DETAIL OF COLOUR DECORATION UPON THE SOFFIT OF THE DOME (SPRINGING).



BHAIRAV BAKHSH, DEL.

Inches 12 0 1 2 Feet  
SCALE OF FEET

*Edmund W. Russell*

Archaeological Surveyor N.W.P.







AGRA: CHINI-KA-RAUZA. COLOUR DECORATION UPON THE SOFFIT OF THE DOME (SPRINGING).



BHAIRAV BAKHSH & RAM SINGH, DEL.

Inches 12 9 6 3 1 2 3 Feet

SCALE OF FEET

*Edward B. Smith*

Archaeological Surveyor N.W.P.



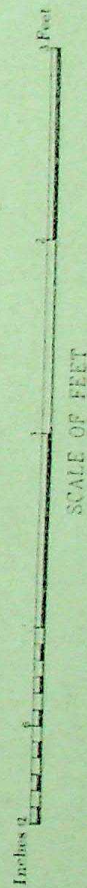
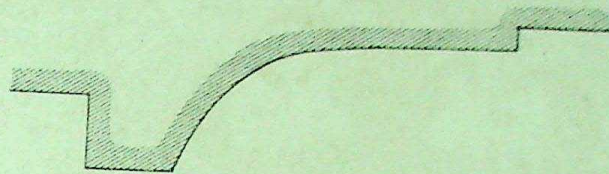




AGRA : CHINI-KA-RAUZA.

DETAIL OF DECORATED CORNICE ROUND THE INTERIOR OF THE CENOTAPH CHAMBER.

PLATE LV.



SCALE OF FEET

Section

*Edwards*

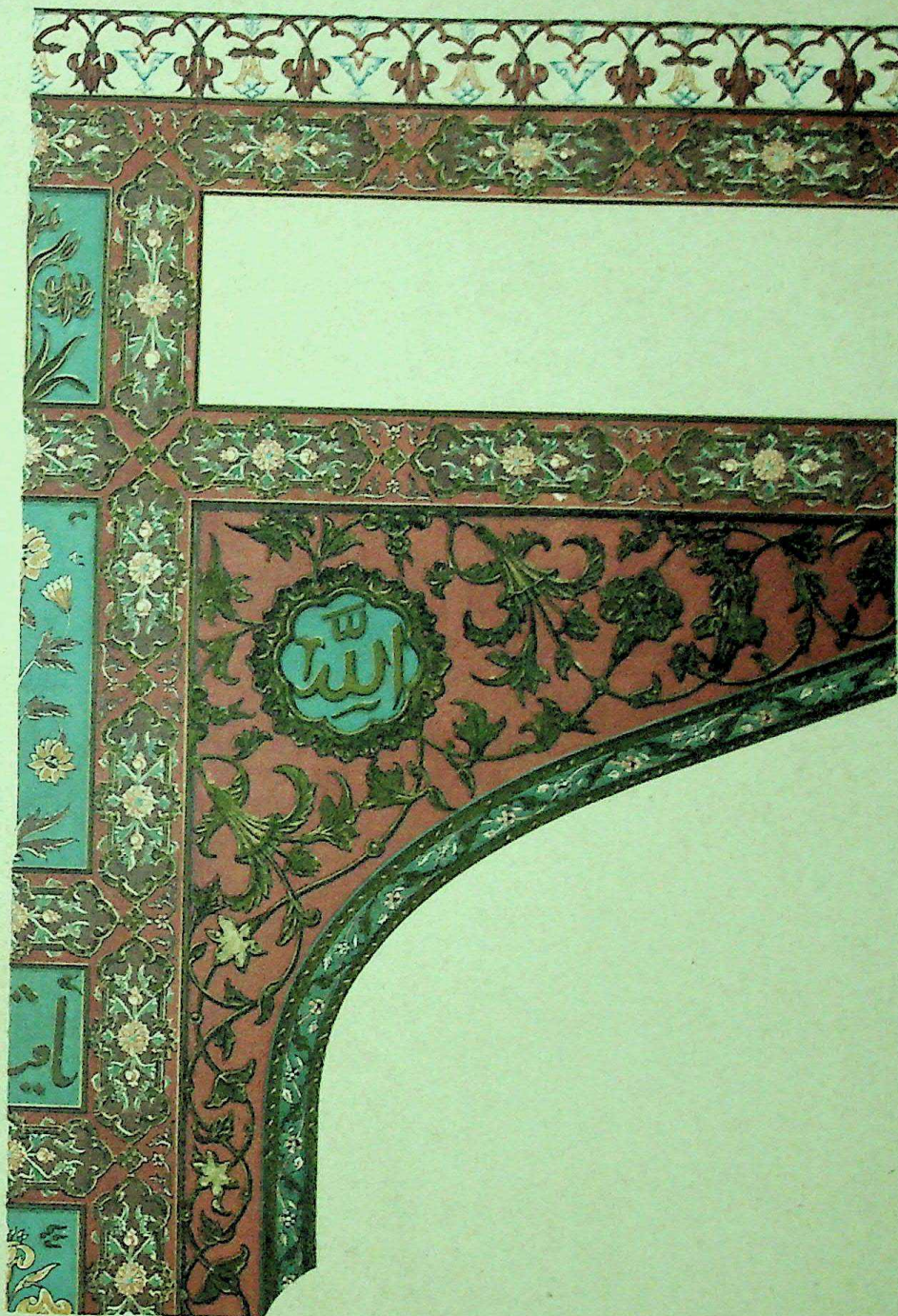
*Archaeological Survey of India*







AGRA: CHINI-KA-RAUZA. DECORATED SPANDRILS OVER THE ARCHED RECESSES ON THE  
GROUND FLOOR OF THE CENOTAPH CHAMBER.



BHAIRAV BAKSH, DEL.

Inches 2 6 1 2 3 Feet  
SCALE OF FEET

*Edmund G. Smith*  
Archaeological Surveyor N.W.P.



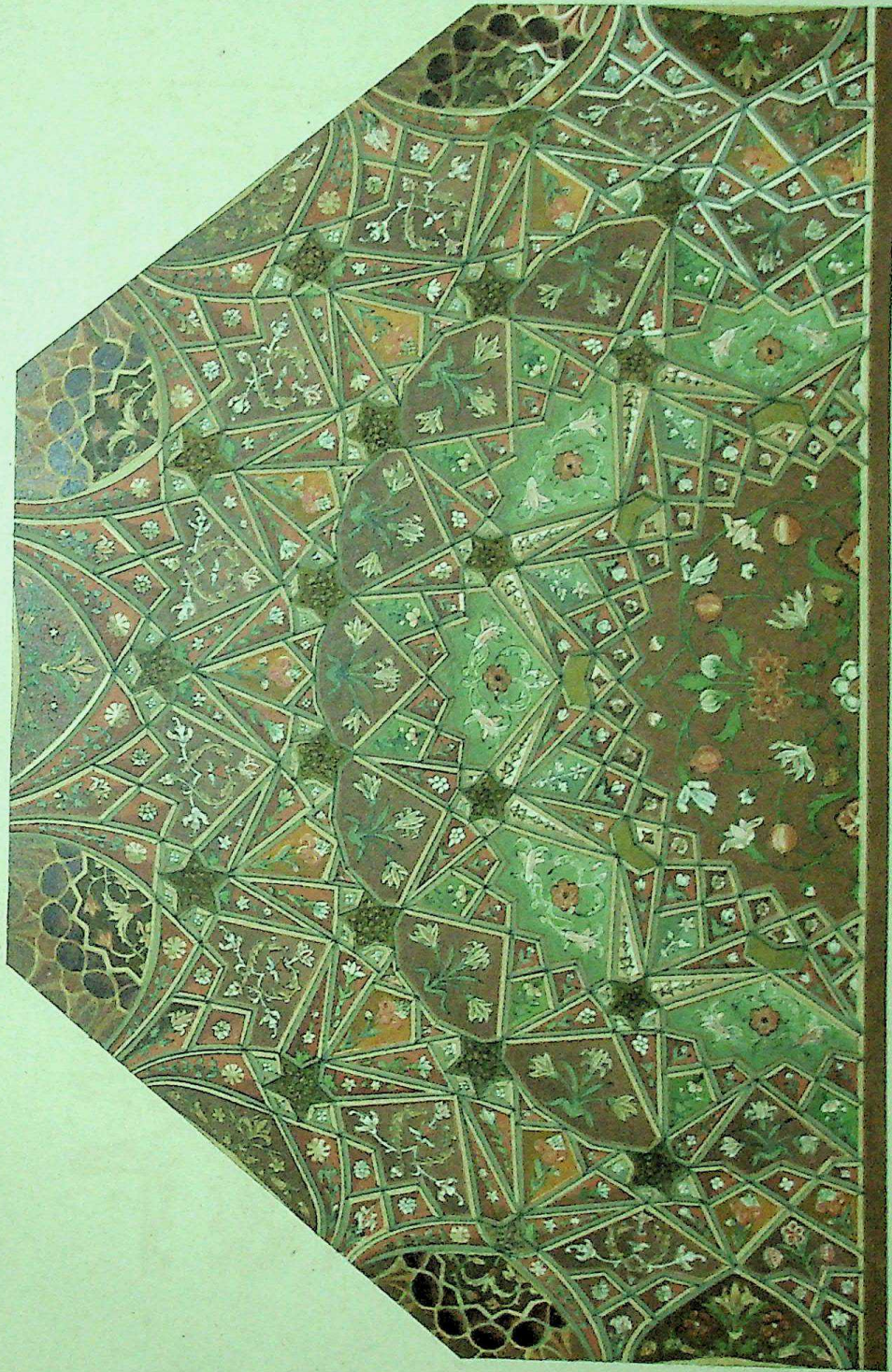




AGRA: CHINI-KA-RAUZA.

PAINTED DECORATION UPON THE SOFFITS OF THE ANGLE-BAYS, OR ALCOVES IN  
THE CORNERS OF THE CENOTAPH CHAMBER.

PLATE LVII.



SAM SINGH & DHANAV BANSER, DEL.

Inches 12 11 10 9 8 7 6 5 4 3 2 1 0 1 2 3 4 5 6 7 8 9 10 11 12 Feet

SCALE OF FEET

*Edw. G. L. Smith*

*Archaeological Survey of India*



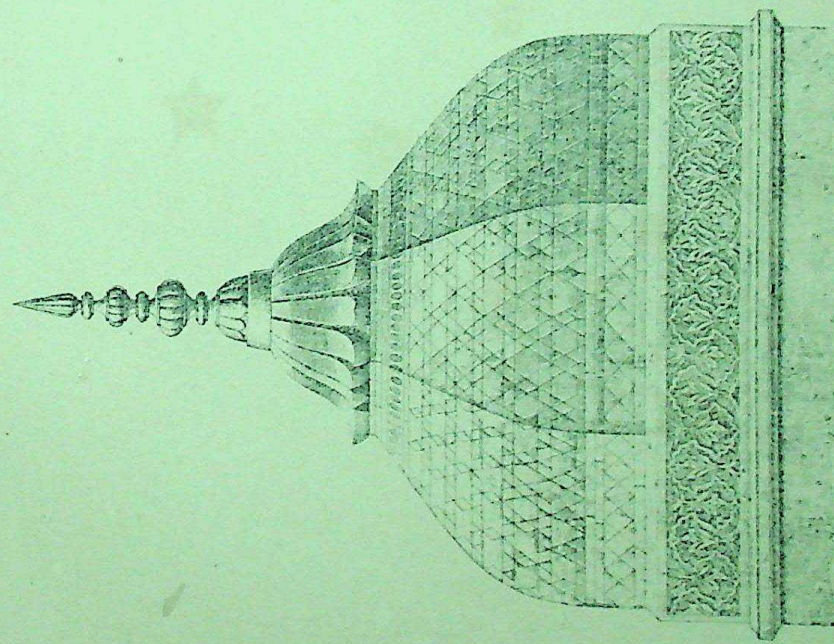




SIKANDRA : AKBAR'S TOMB.

TILED ORNAMENTATION UPON THE KIOSQUES ROUND THE THIRD FLOOR.

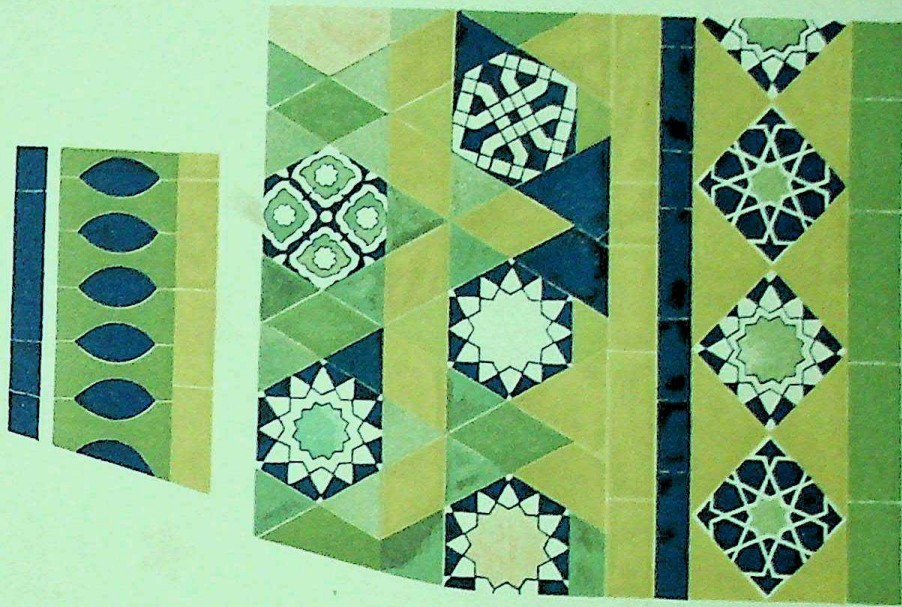
PLATE LIX.



FAZI UD-DIN I.  
BHAIYAR BAKSH.

0 2 4 6 8 10 Feet

SCALE OF FEET



0 2 4 6 8 10 Feet

SCALE

*Edward B. Davis*

Archaeological Survey of India







SIKANDRA : AKBAR'S TOMB. TILED ORNAMENTATION UPON THE KIOSQUES ROUND THE THIRD FLOOR.

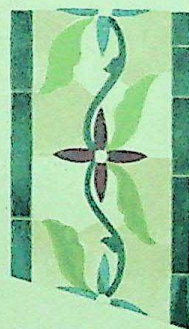
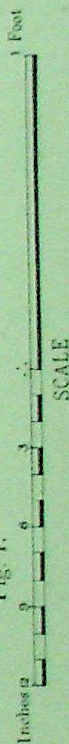


Fig. 2.



Fig. 1.



BHARAV BANISH & PART-UD-GUN H. DEL.



Fig. 3.

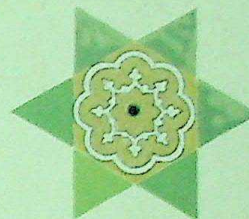


Fig. 4.

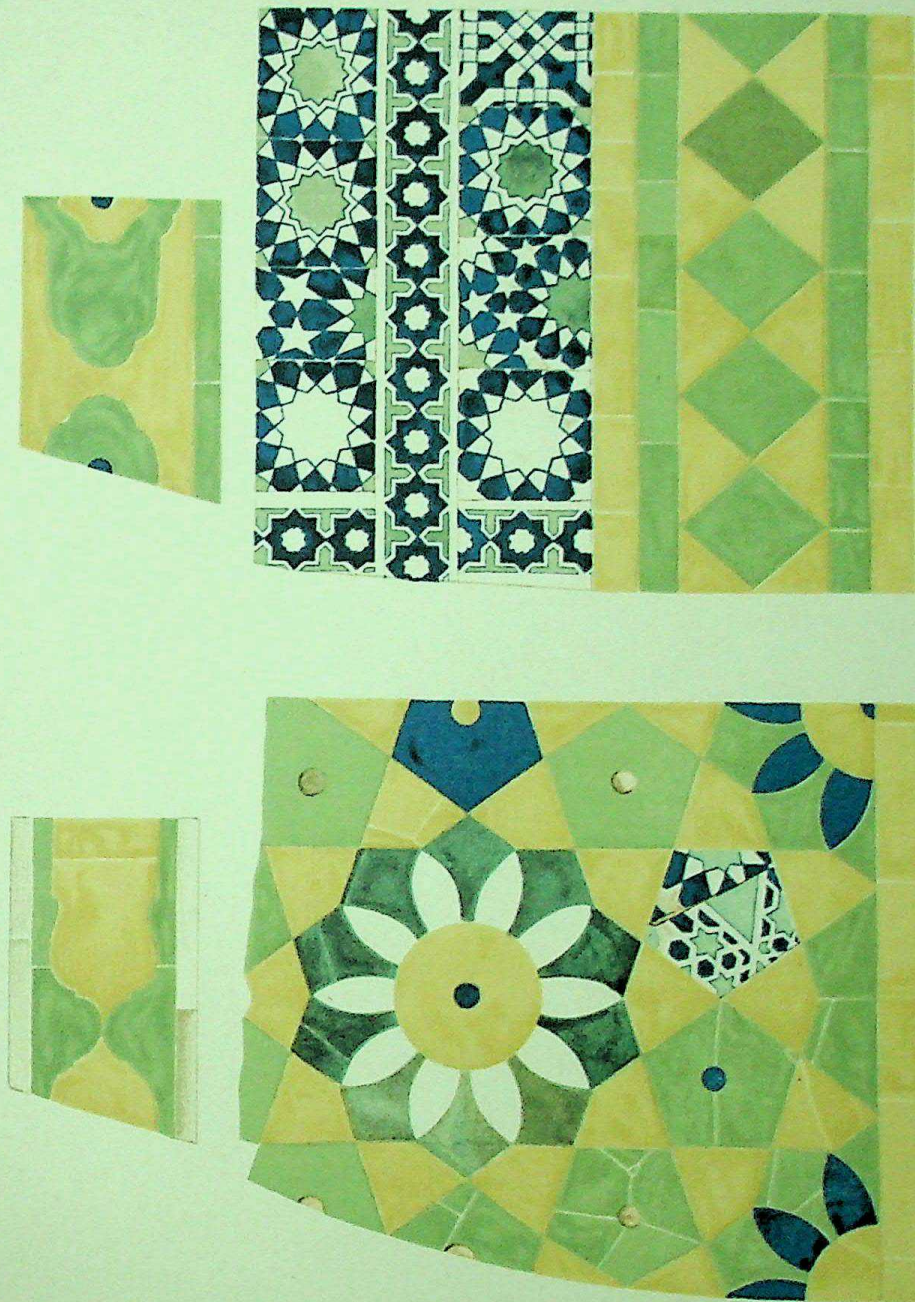
Archaeological Surveyor N.W.P.



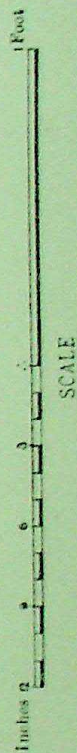




SIKANDRA : AKBAR'S TOMB. TILED ORNAMENTATION UPON THE KIOSQUES ROUND THE THIRD FLOOR.



CHITRAV BAKSHI & FAZL-UD-DIN D. DEL.



*Engraved by*

Archaeological Surveyor N.W.P.





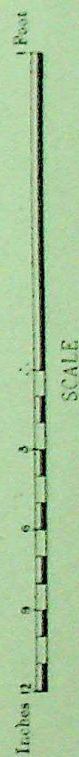


SIKANDRA: AKBAR'S TOMB. TILED ORNAMENTATION UPON THE KIOSQUES ROUND THE THIRD FLOOR.



Fig. 1

Fig. 2.



CHARLES HANISH & FAYE DUNN, DEL.

*Edw. J. Smith*

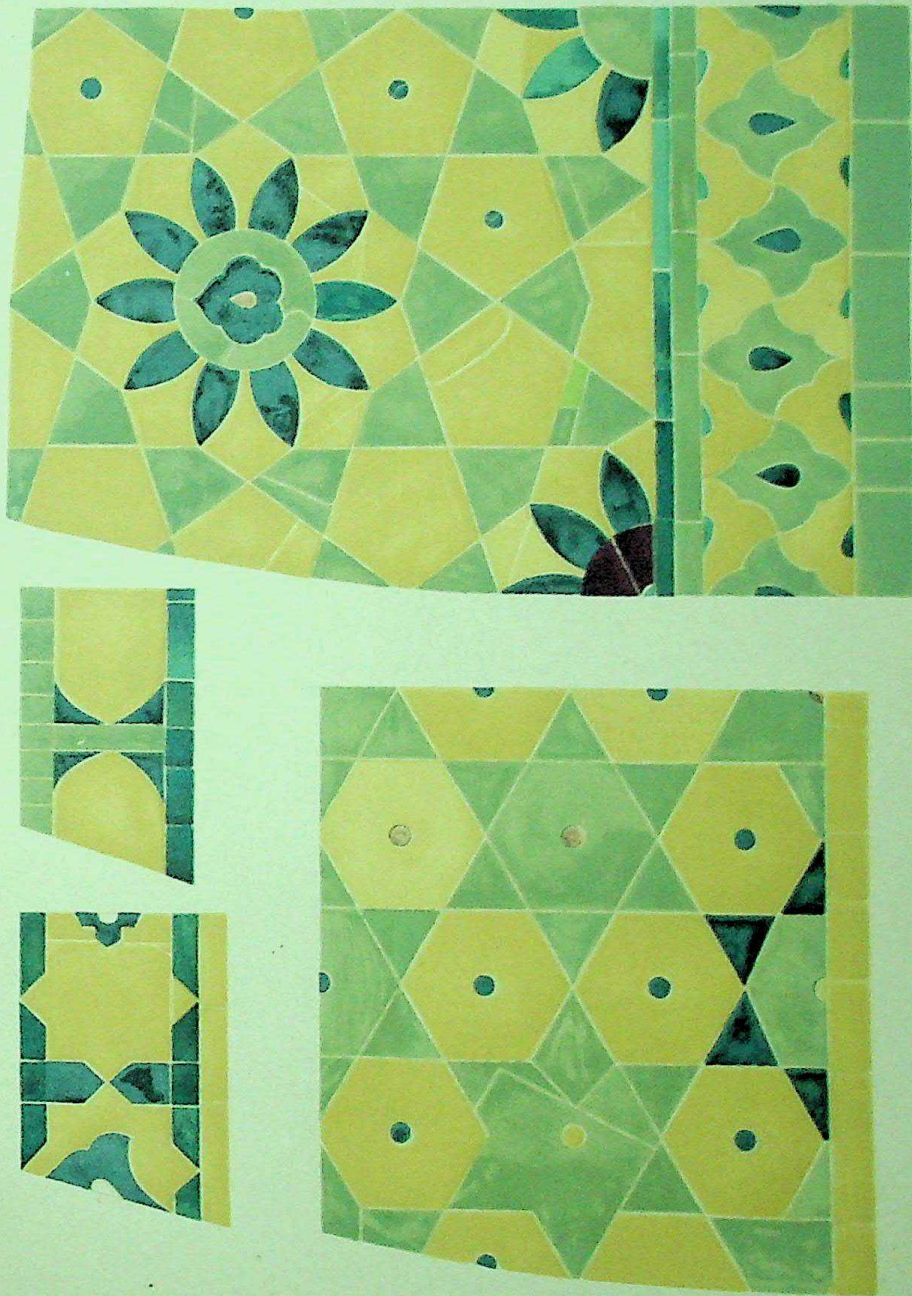
Archaeological Survey of India.







SIKANDRA: AKBAR'S TOMB. TILED ORNAMENTATION UPON THE KIOSQUES ROUND THE THIRD FLOOR.



SHAHJAHAN & FAIZ-UD-DIN II. CEL.

Inches 1 2 3 4 5 6 7 8 9 10  
SCALE  
1 Foot

*East India Co.*

Archaeological Survey of India



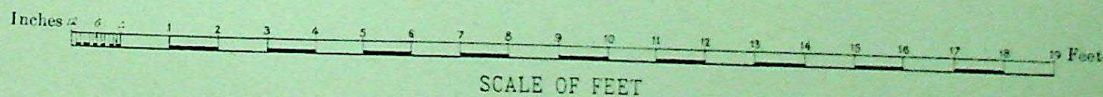




AGRA: ITIMAD-UD-DAULAH'S TOMB. MOSAIC PAVEMENT ON THE UPPER FLOOR.



RAM SINGH & CHAIRAV BAKSH, DEL.



*Edw. To. Smith*

Archaeological Surveyor N. W. P.









Fig. 1.  
Inches 12 6 3 1 Foot  
SCALE

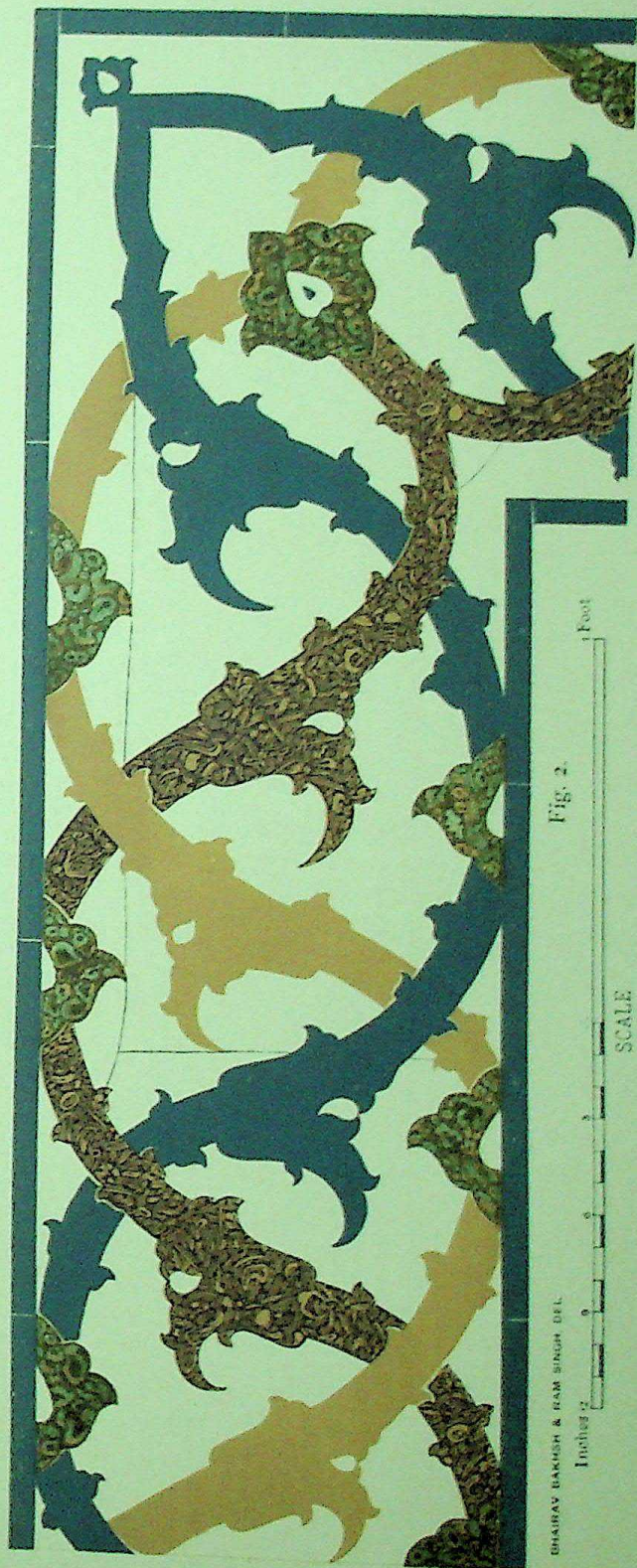


Fig. 2.  
Inches 12 6 3 1 Foot  
SCALE

CHITRAV BAKSHI & RAM SINGH DEL.

*Engraved*



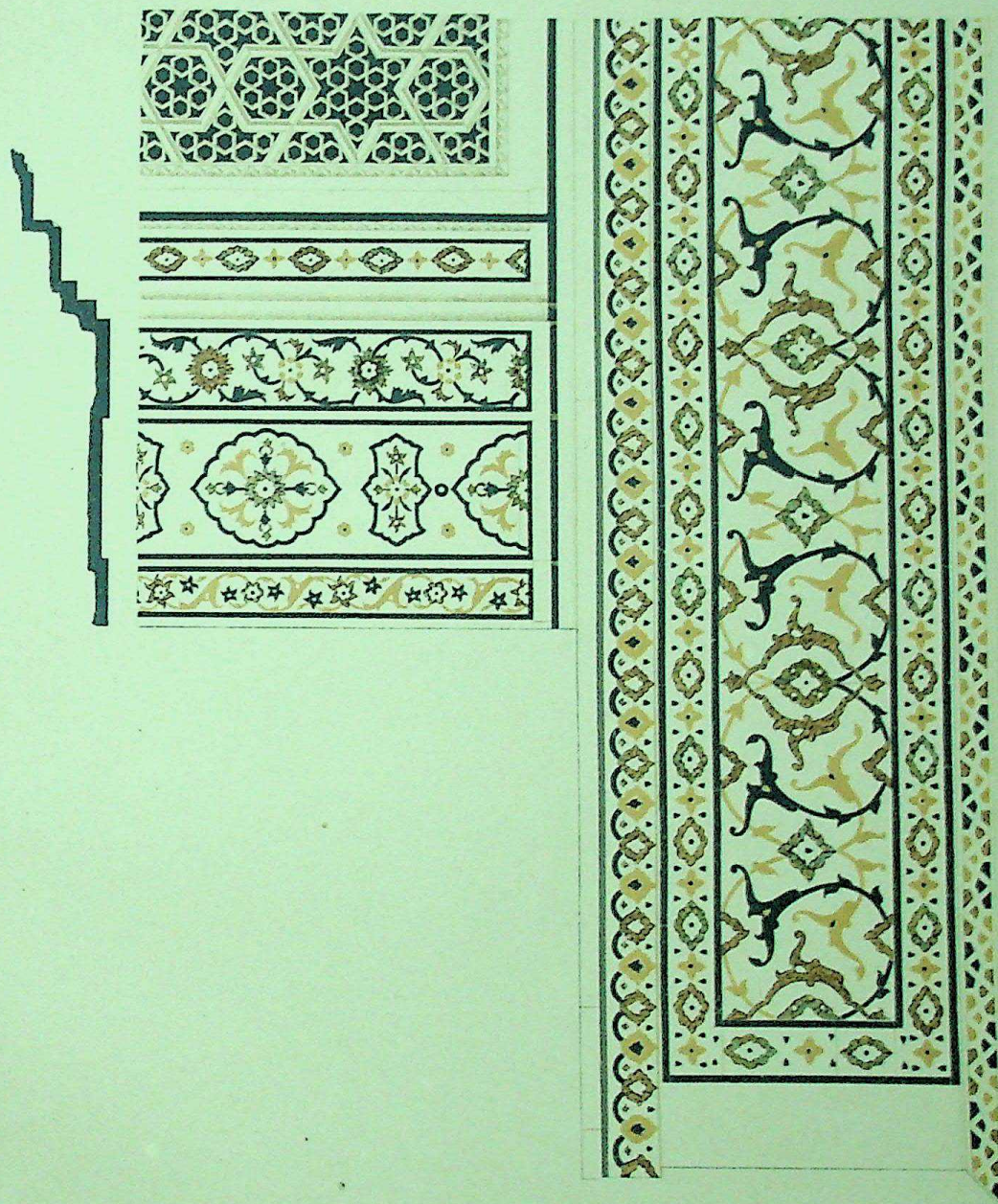




AGRA : ITIMAD-UD-DAULAH'S TOMB.

INLAID ORNAMENTATION UPON THE PLINTH OF THE UPPER FLOOR.

PLATE LXVI.



SHARAF GANESH & PART-UD-DIN & CO.

Inches 0 1 2 3 4 5 6 7 8 9 10  
Foot  
SCALE OF FEET

Archaeological Surveyor N.W.P.

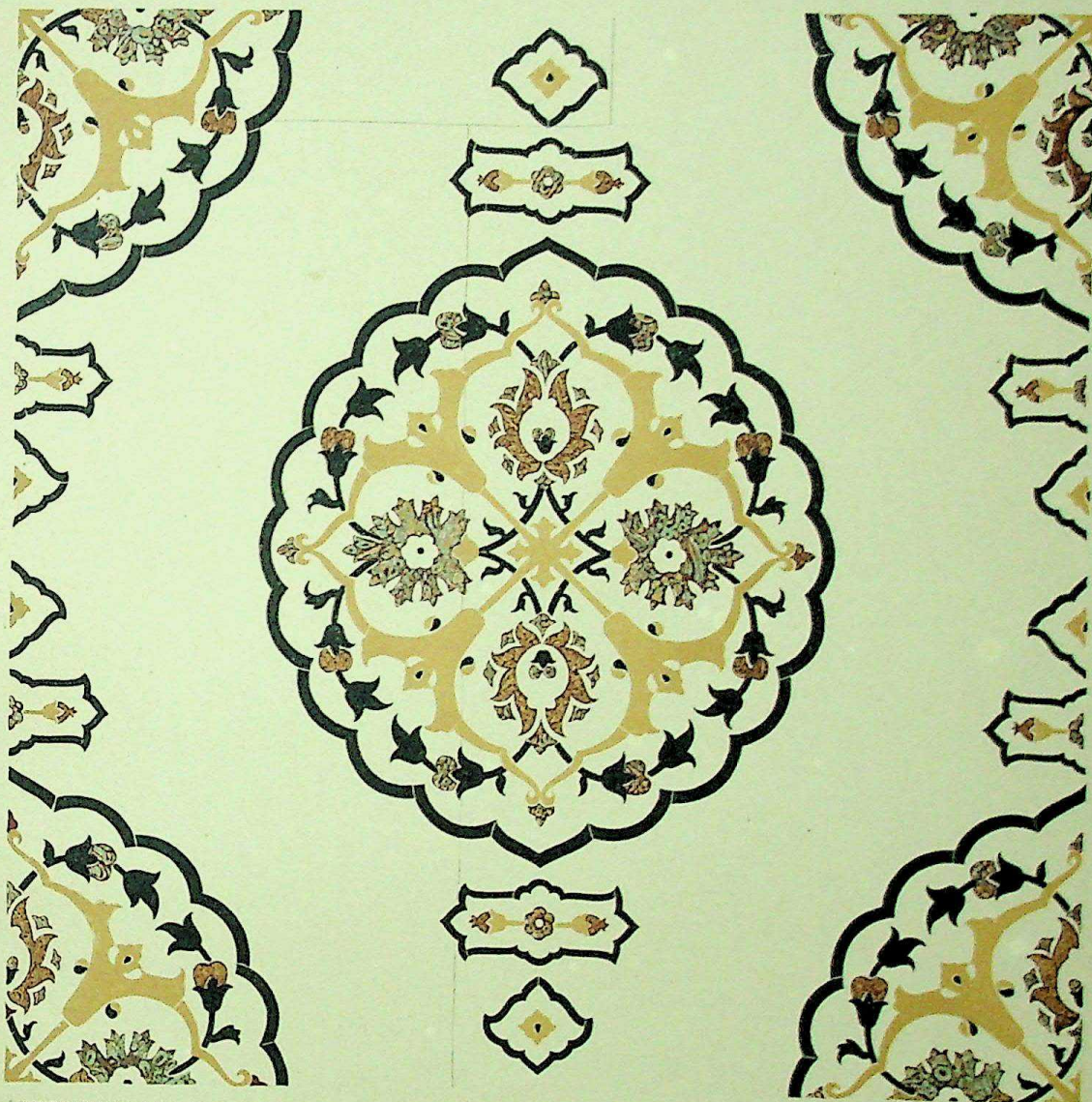
पुस्तकालय  
गुरुकुल कांमडी



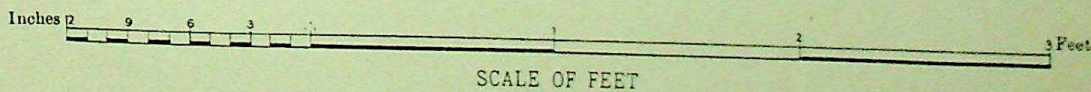




AGRA: ITIMAD-UD-DAULAH'S Tomb. INLAID ORNAMENTATION UPON THE UPPER PART OF THE TURRETS UPON THE ANGLES OF THE BUILDING.



BHAIRAV BAKHSH & FAZL-UD-DIN H. DEL.

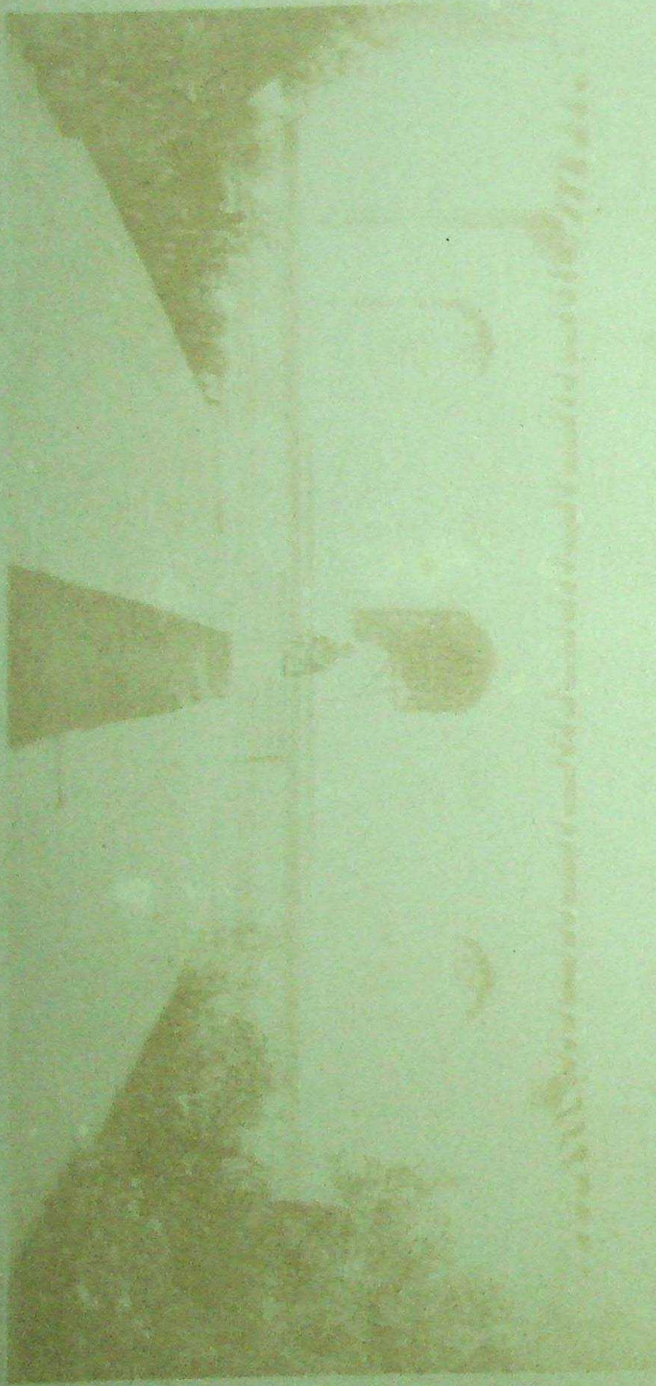


SCALE OF FEET

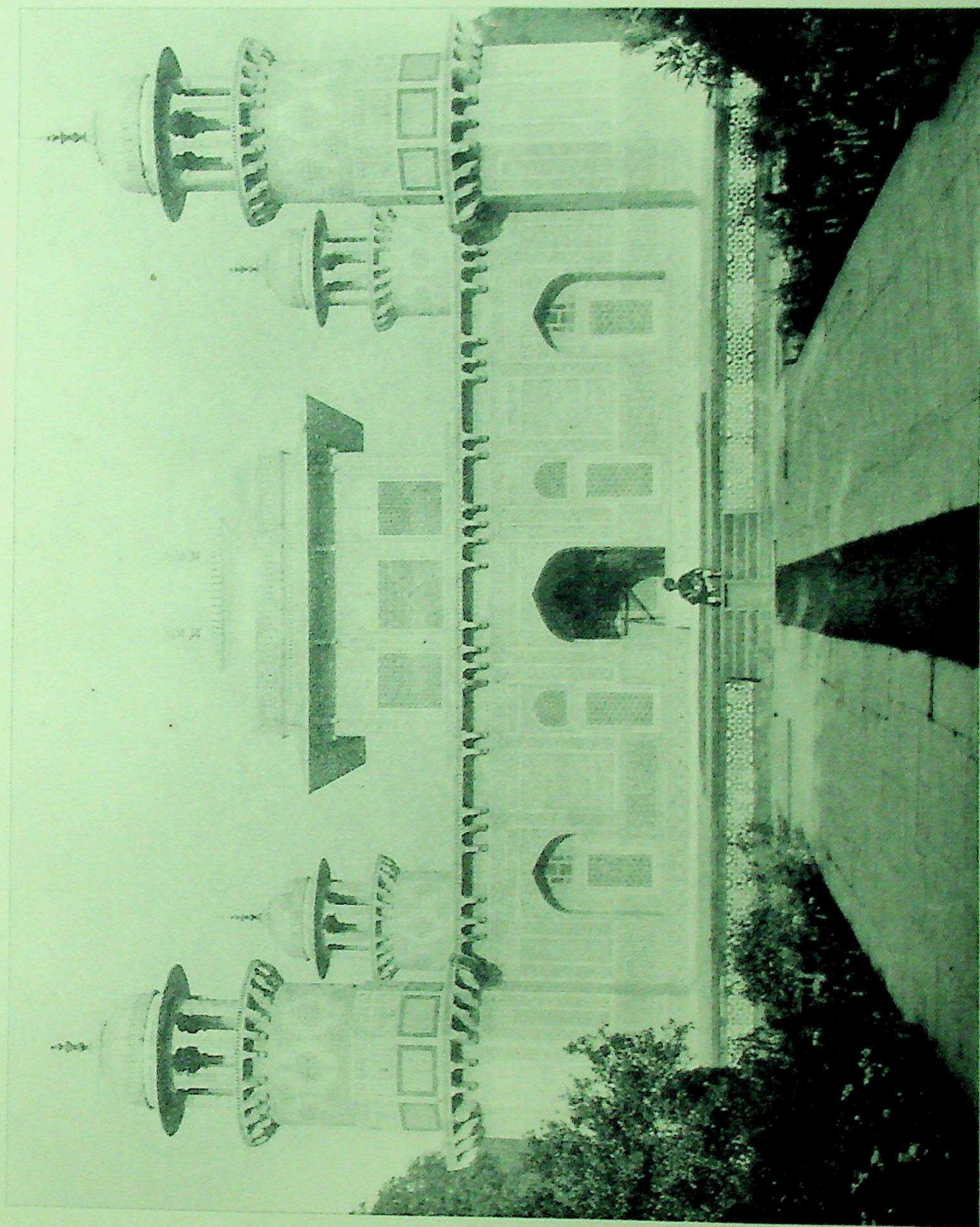
*Edw. D. Smith*

Archaeological Surveyor N.W.P.









Photograph Survey of India Office, Calcutta, May 1905

AGRA: IMAM UD DAULAH'S TOMB. GENERAL VIEW

From a negative by J. N. Smith









Negative by Edmund W. Smith

Photostiching Survey of India Office Calcutta, March, 1903.

AGRA, ITIMÂD-UDDAULAH'S TOMB - VIEW OF TURRETS AT THE CORNER OF THE TOMB.









Negative by Edmond W. Smith

Photomaking Survey of India Office, Calcutta, March 1920

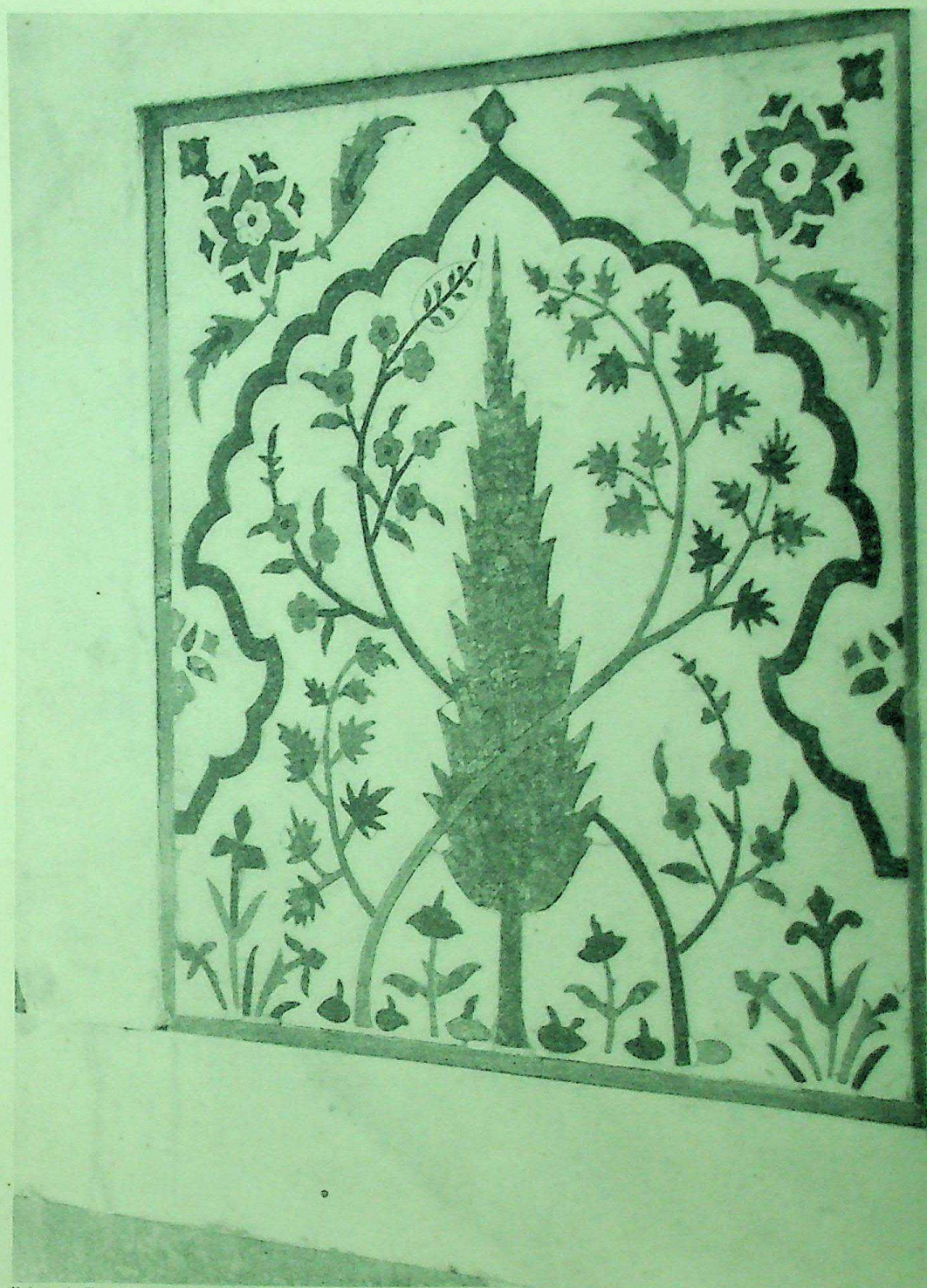
AGRA: ITIMAD UD DAULAH'S TOMB - MARBLE TURRETS AT THE CORNER OF THE TOMB - UPPER PART.





THE UNIVERSITY OF CHICAGO PRESS  
CHICAGO, ILL. 60637





Negative by Edm. W. Smith.

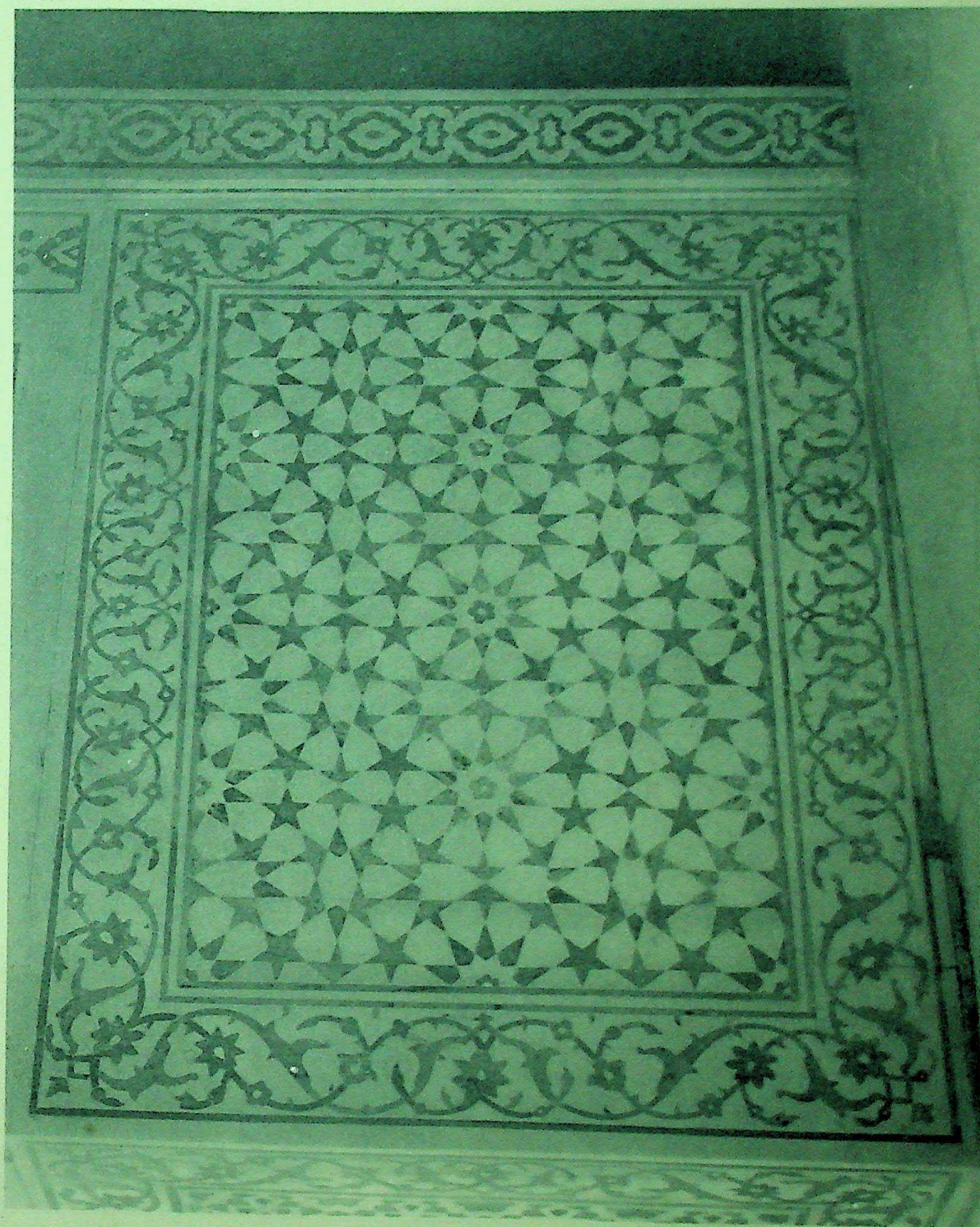
Photo-etching Survey of India Office, Calcutta, April 1902.

AGRA. ITIMĀD-UD-DAULAH'S TOMB INLAID PANEL ON THE UPPER PART OF ONE OF THE MARBLE TURRETS AT THE CORNER OF THE TOMB (SEE PLATE LXXI)







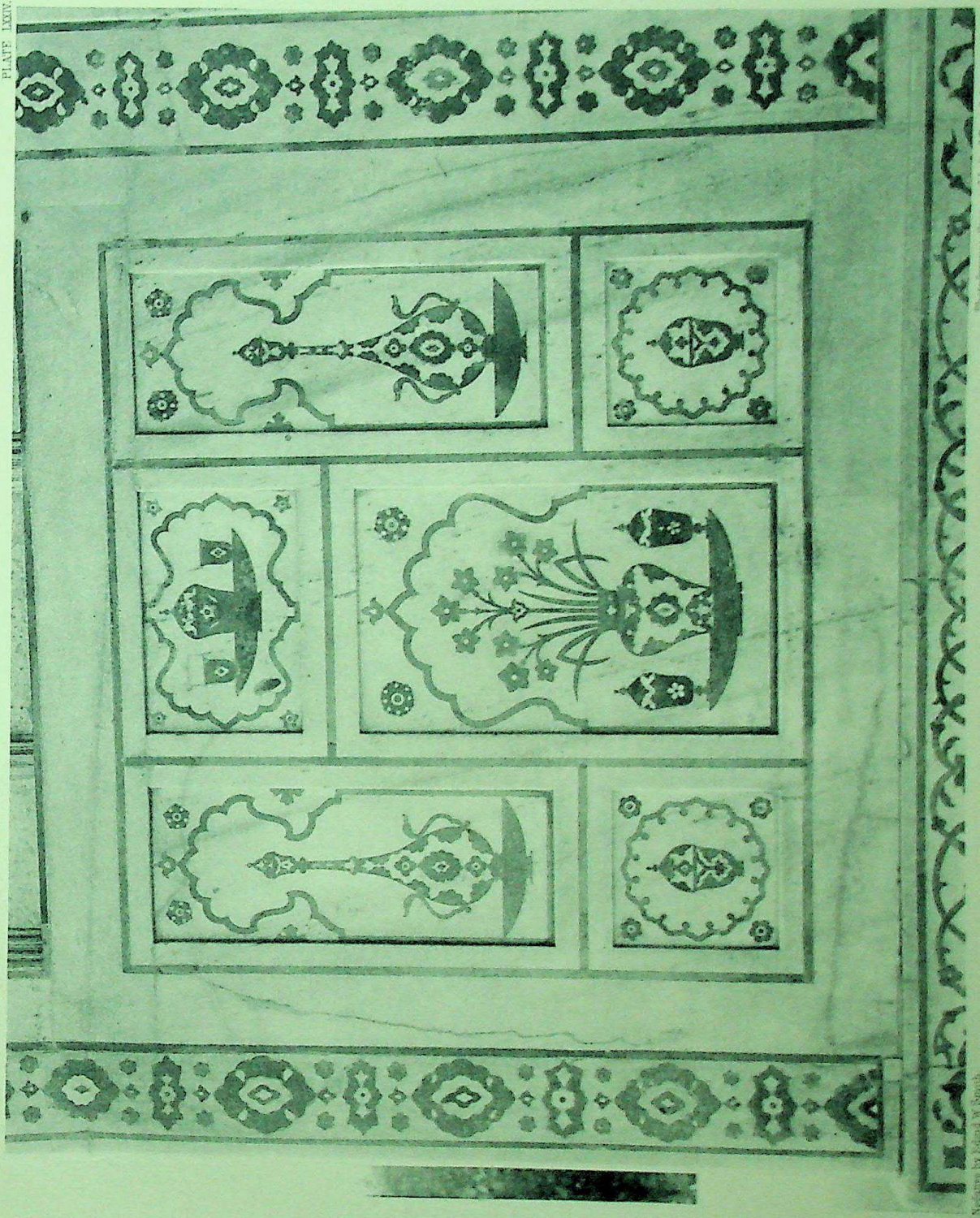


ACRA IMAD-UD-DAULAH'S TOMB  
INLaid MARBLE DADO UPON SIDES OF ENTRANCES TO THE TOMB







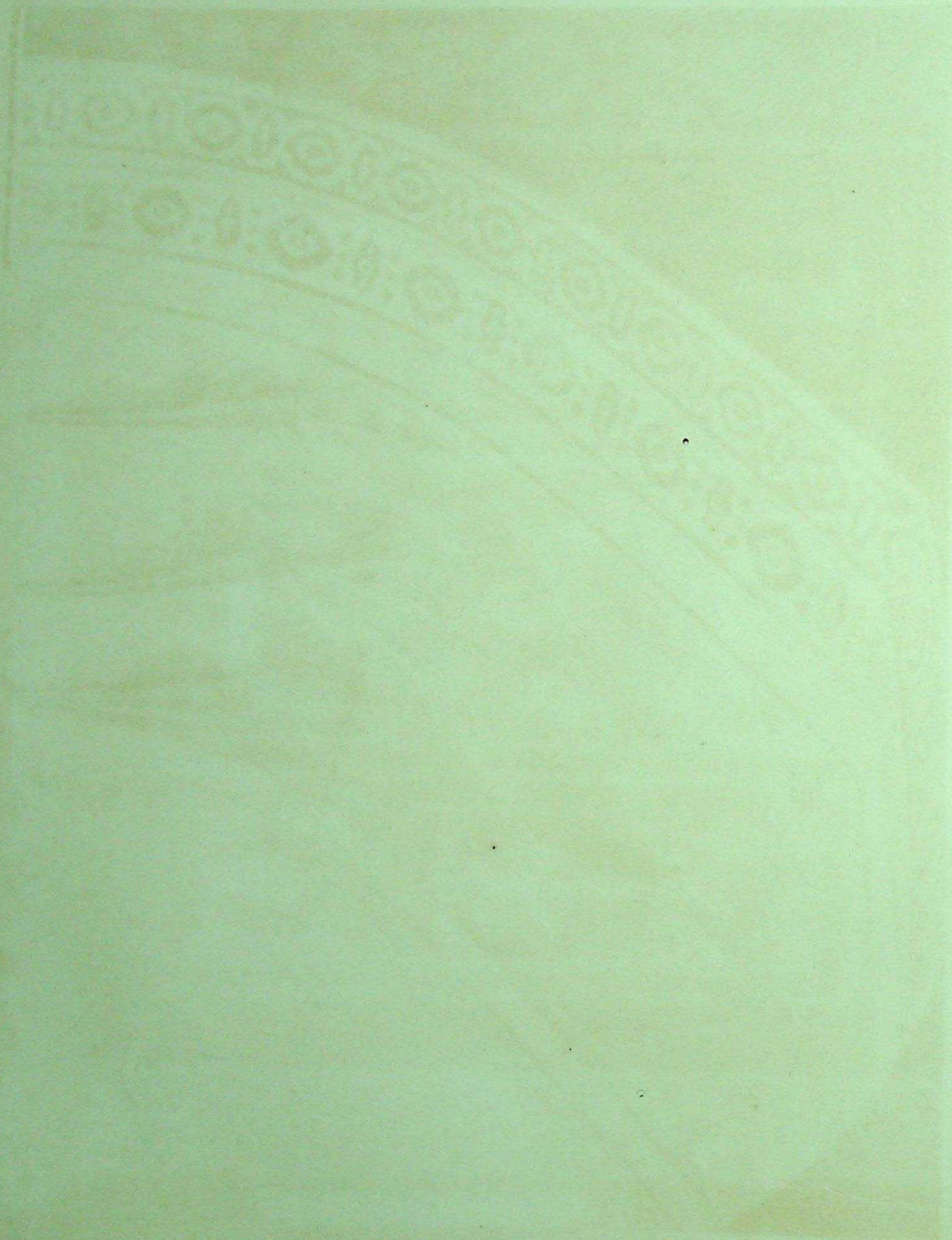


Photograph courtesy of India Museum, Calcutta, April 1902

Measures by Edward W. Smith

AGRA. IMTAD-UD-DULAHS TOMB. INLAID MARBLE PANELS ON THE SIDES OF THE ENTRANCES TO THE TOMB.









Photographed by Survey of India Office, Calcutta, May 1904.

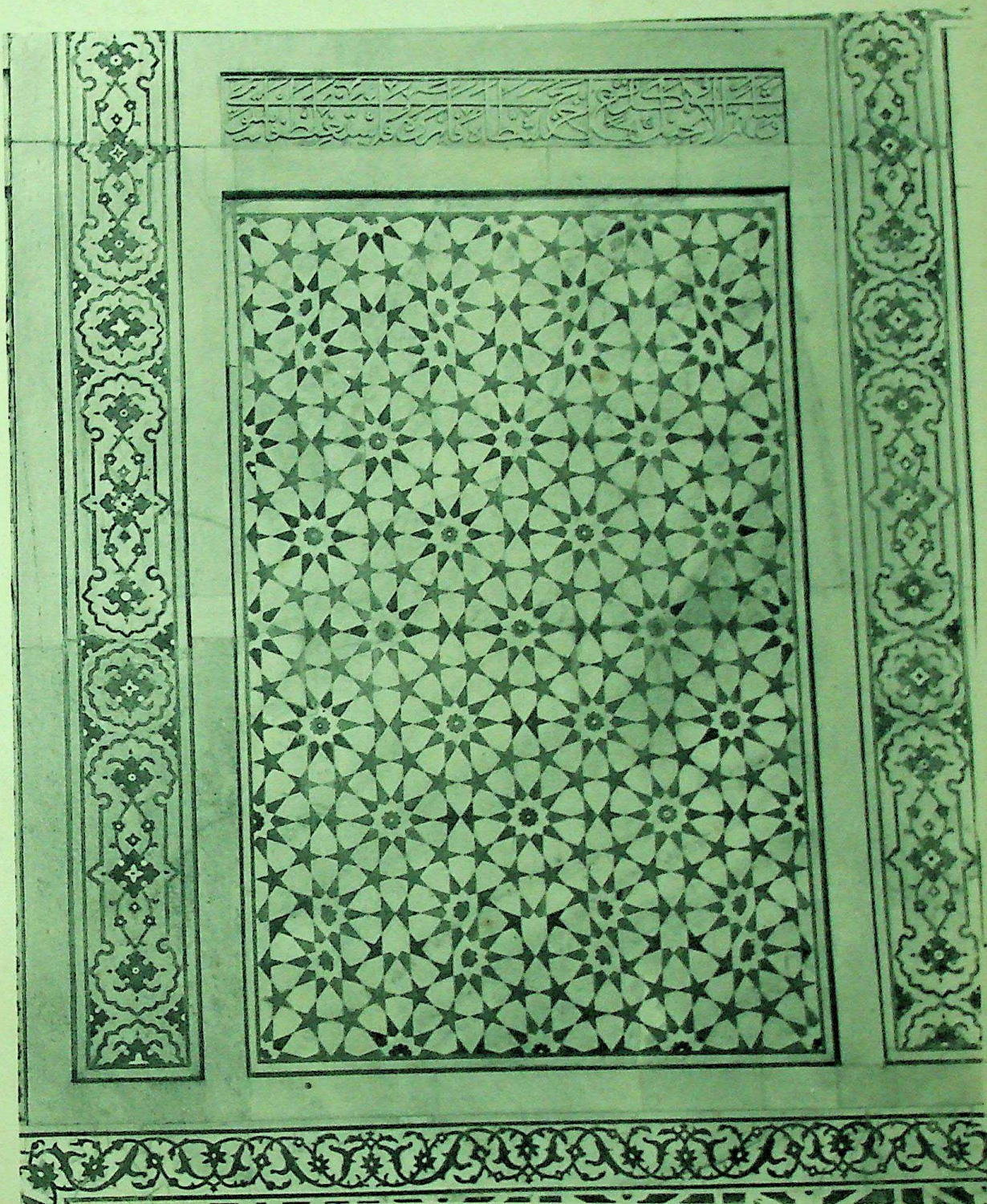
AGRA. TIMAD-UD DAULAH'S TOMB.  
CARVED SOFFIT OF MARBLE ARCHWAY OVER THE ENTRANCE TO THE TOMB.

Drawn & engraved by E. H. Bland.









From a negative by E. W. Smith.

Photographed by Survey of India Office, Calcutta, May 1880.

AGRA: ITIMAD-UD-DAULAH'S TOMB.  
INLAID MARBLE PANELS UPON EXTERIOR WALLS.

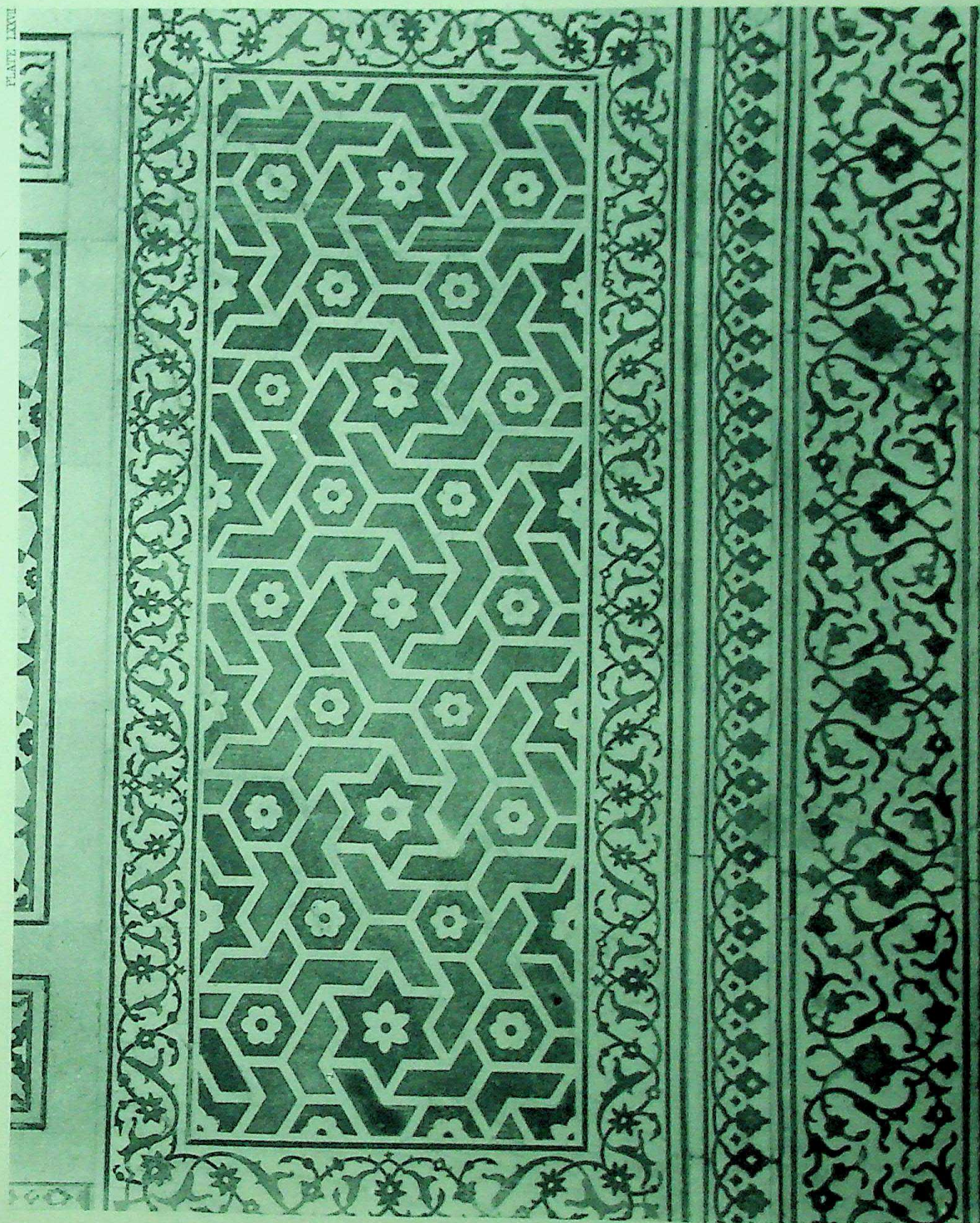


THE UNIVERSITY OF CHICAGO PRESS

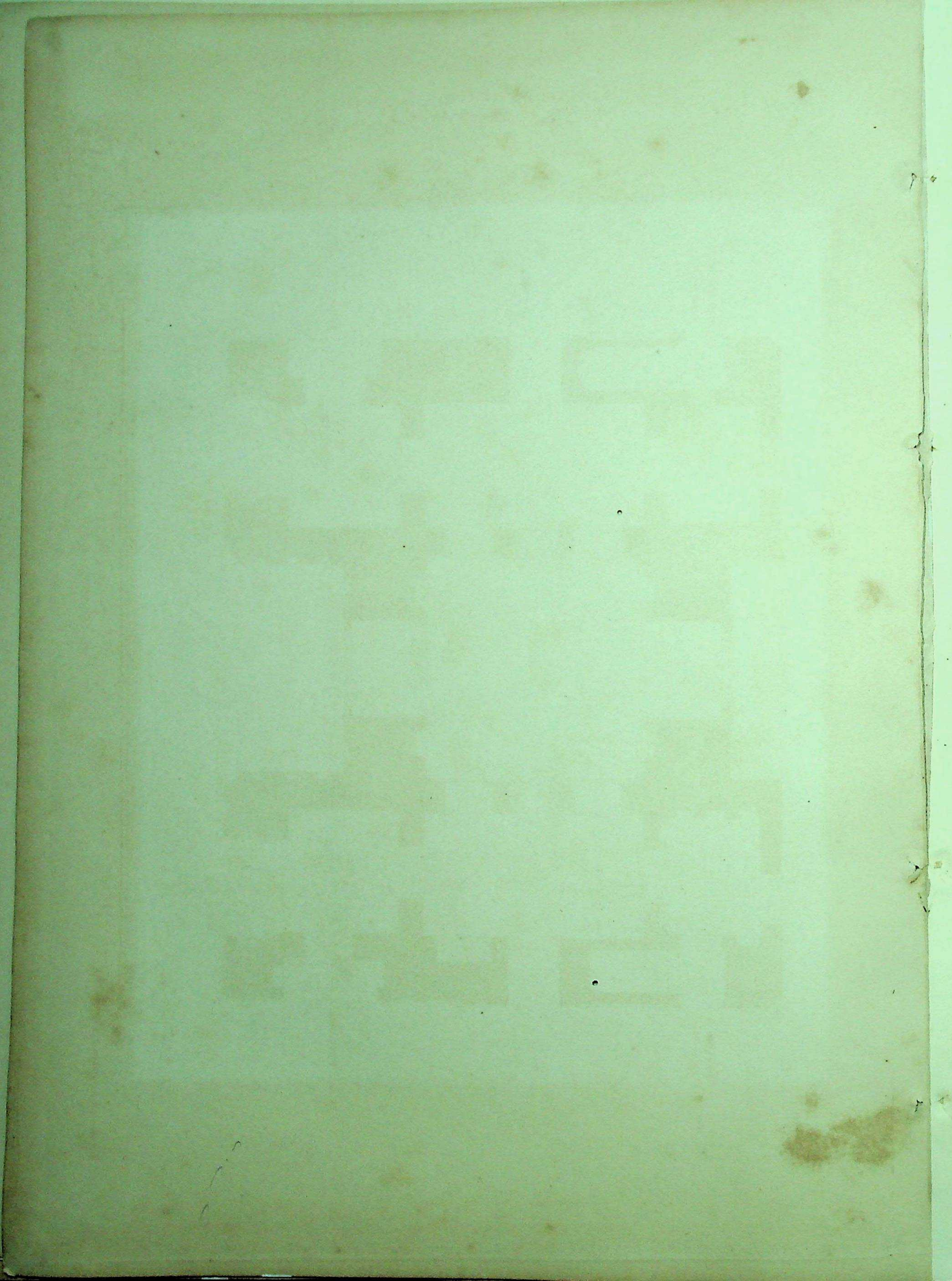


THE UNIVERSITY OF CHICAGO PRESS



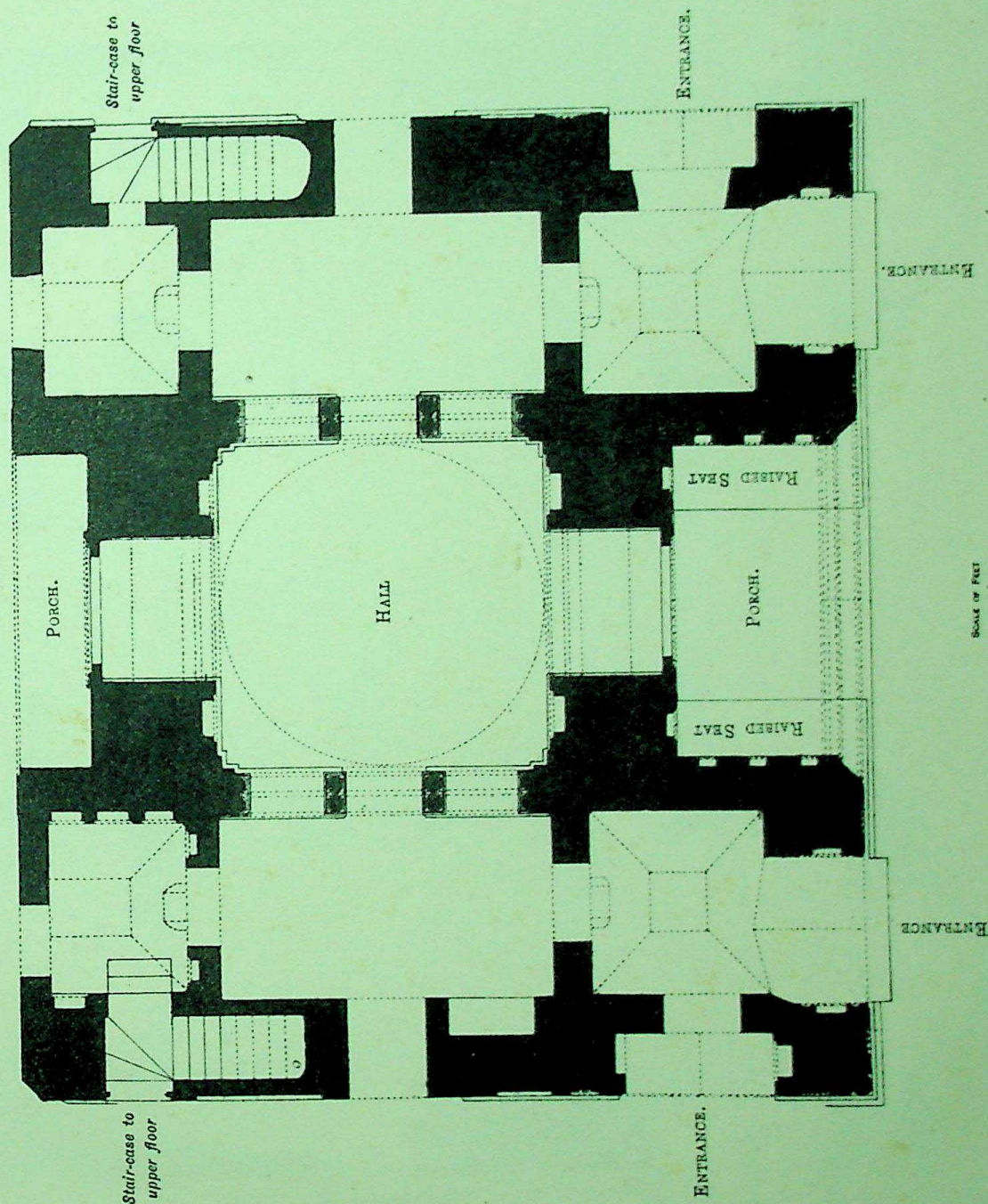








SIKANDRA.—KĀNCH MAHAL.  
GROUND FLOOR PLAN.

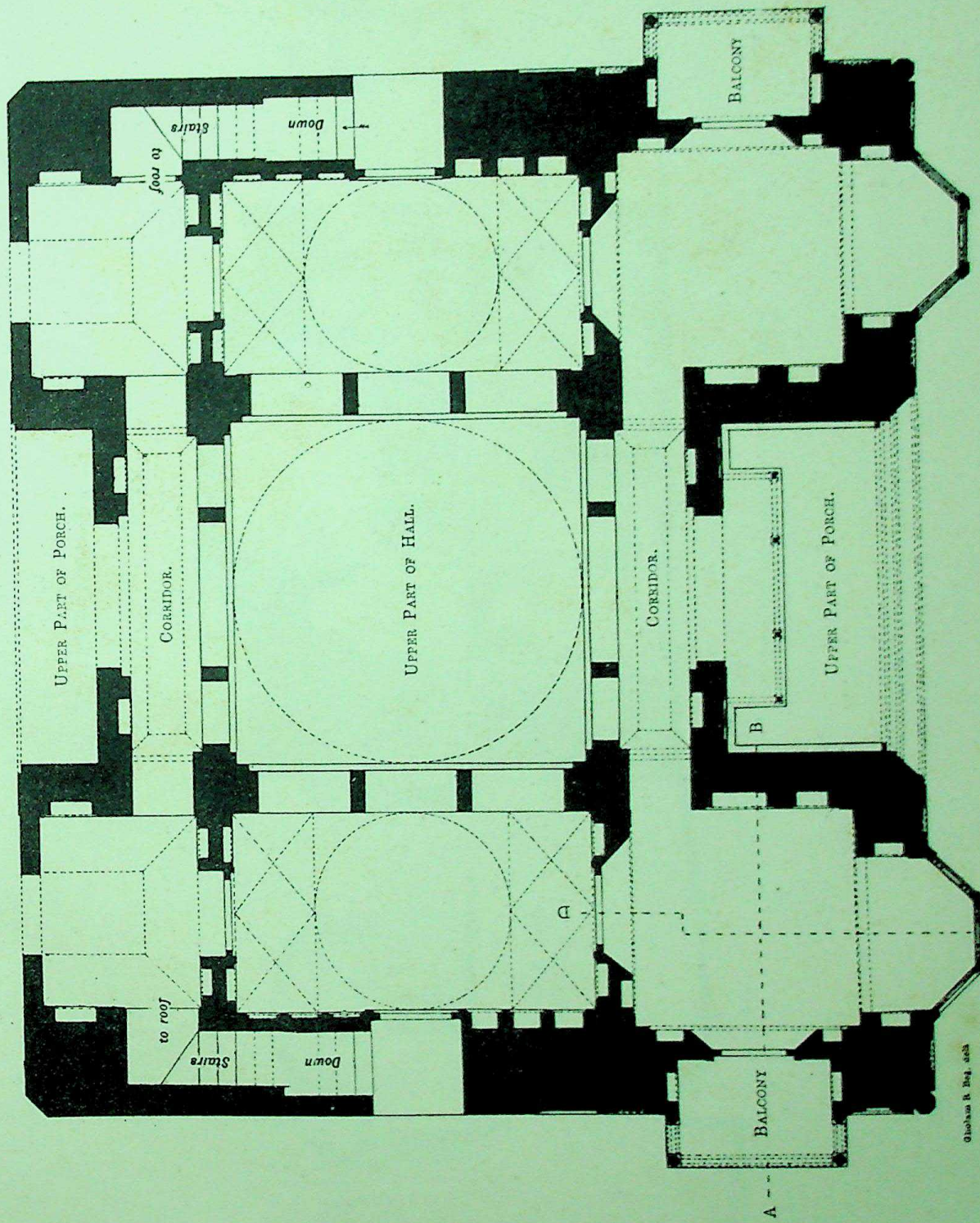








SIKANDRA.—KĀNCH MAHAL.  
UPPER FLOOR PLAN.









SIKANDRA.—KĀNCH MAHAL.

PLATE LXXXI.

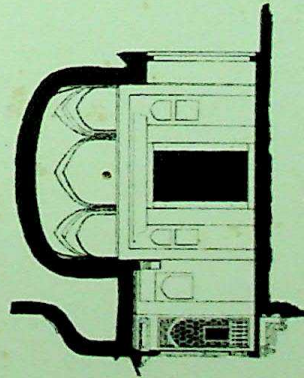
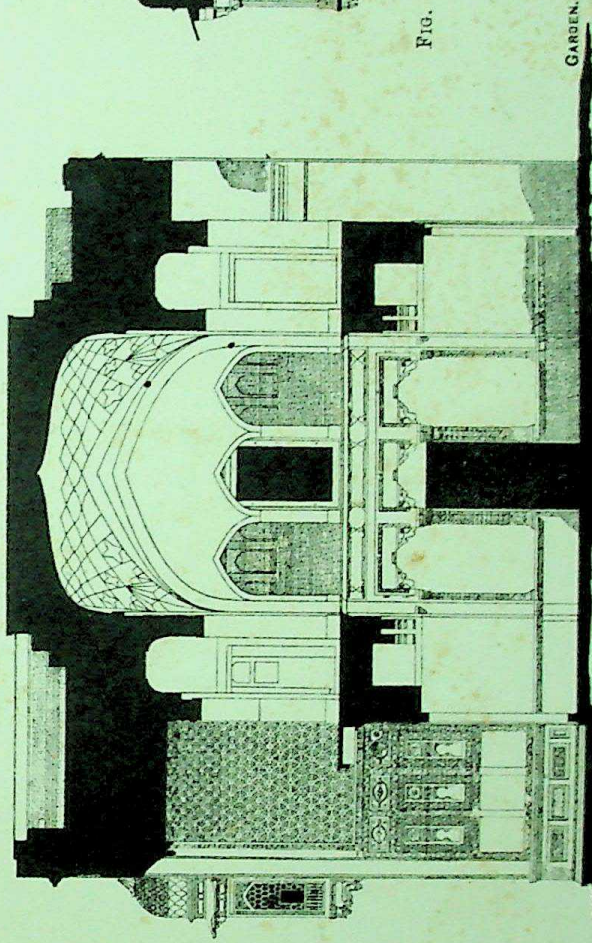


FIG. 1.  
SECTION C D, UPPER FLOOR  
Plate LXXX.



SECTION TIRO' BUILDING FROM NORTH TO SOUTH.

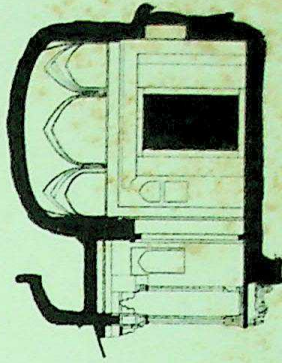
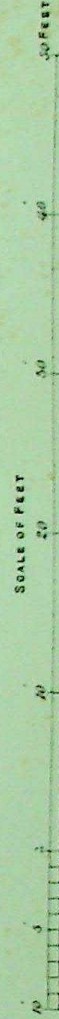


FIG. 2. SECTION A B, UPPER FLOOR.

ROAD.

Oldham Road beg. del.

GARDEN.





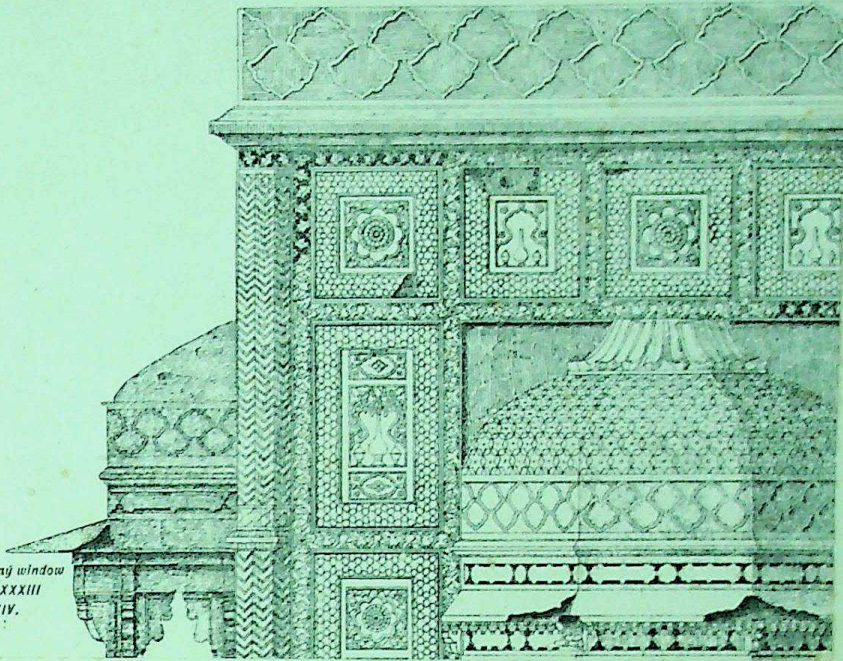




SIKANDRA.—THE KANG

NORTH FAÇADE.

For detail see P.



For details of bay window  
see Plates LXXXIII  
and LXXXIV.





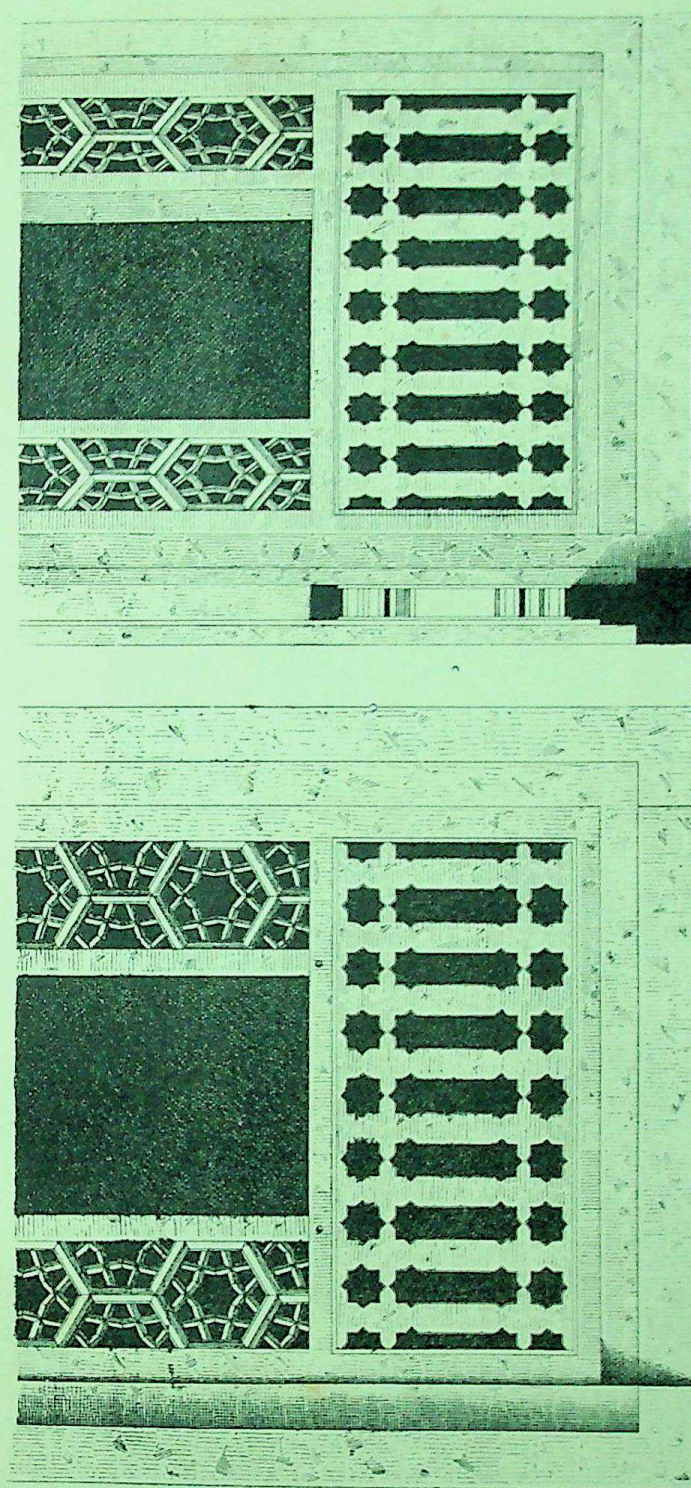




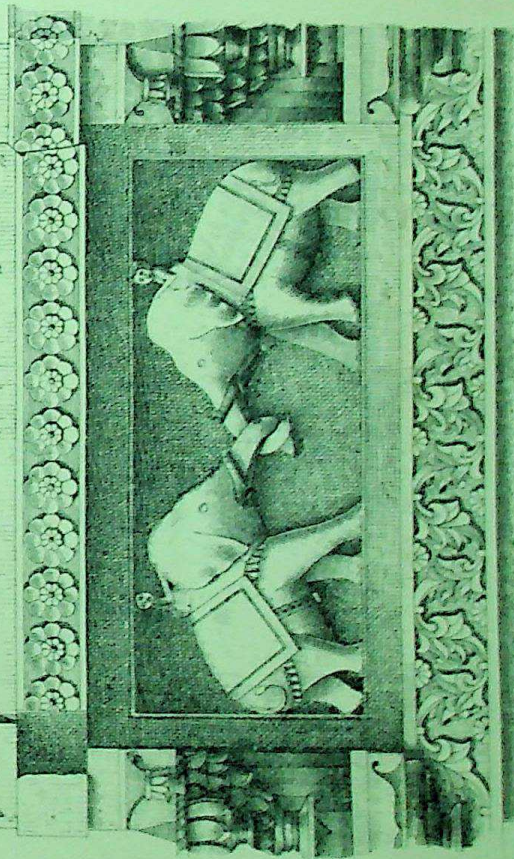


SIKANDRA.—THE KANCH MAHAL.  
DETAIL OF BAY WINDOWS, FIRST FLOOR—LOWER PORTION.

PLATE LXXIV.



SECTION.



Detail of fig. 1, side.

FIG. 1. ELEVATION.

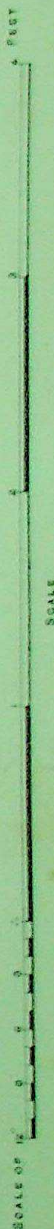


FIG. 2. SECTION.









From a negative by E. W. Smith.

Photographs. Survey of India Office, Calcutta, May 1922.

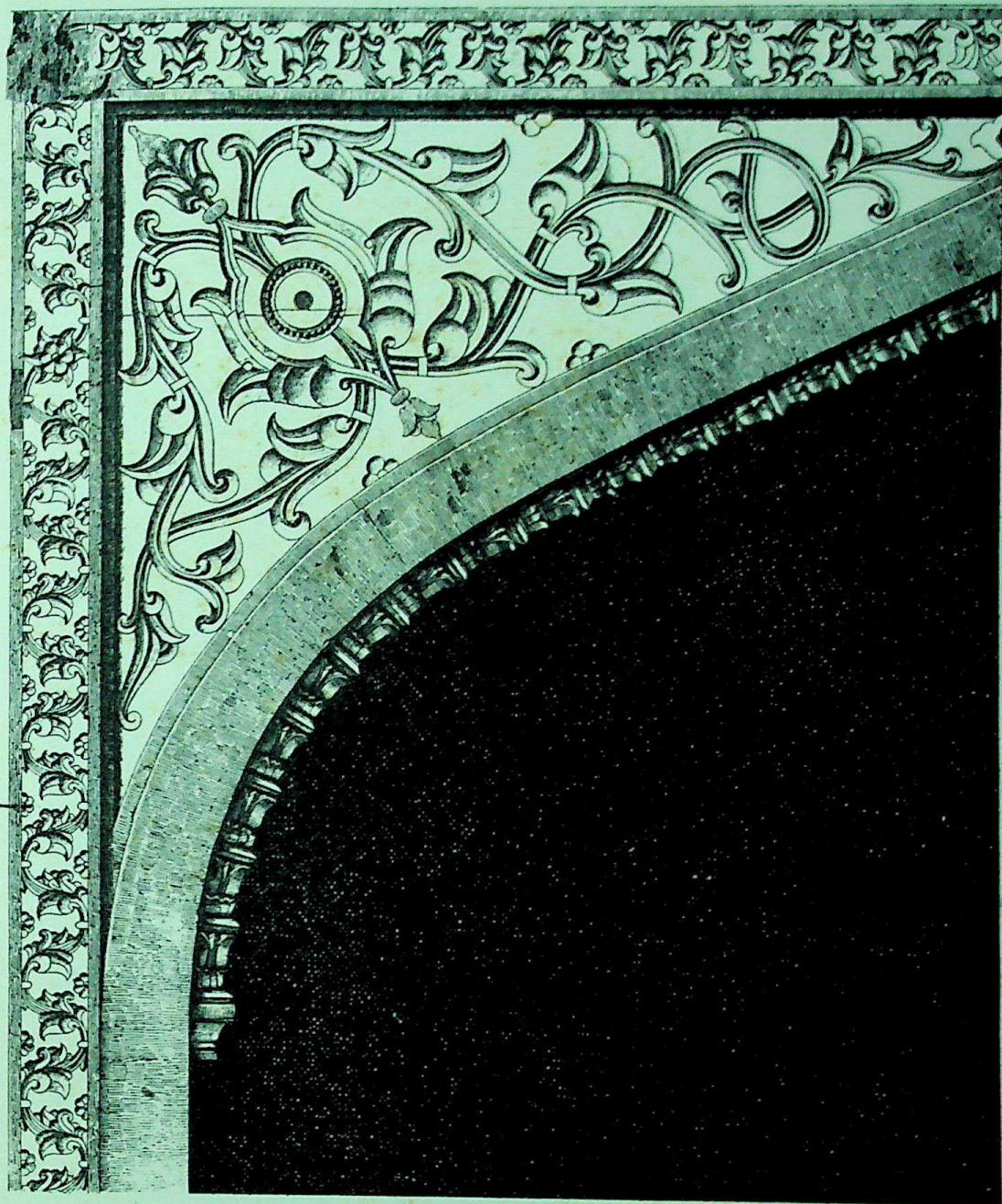
SIKANDRA, AGRA - THE KANCH MAHAL - NORTH WEST ANGLE OF THE BUILDING





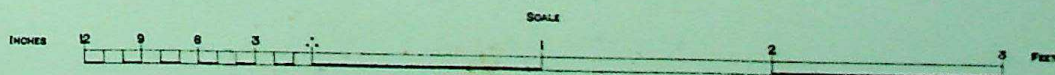


DETAIL OF CARVED SPANDRIL ABOVE THE NORTH-WEST ENTRANCE.



SIDE VIEW OF  
SPRINGING OF ARCH.

Ram Singh, del.

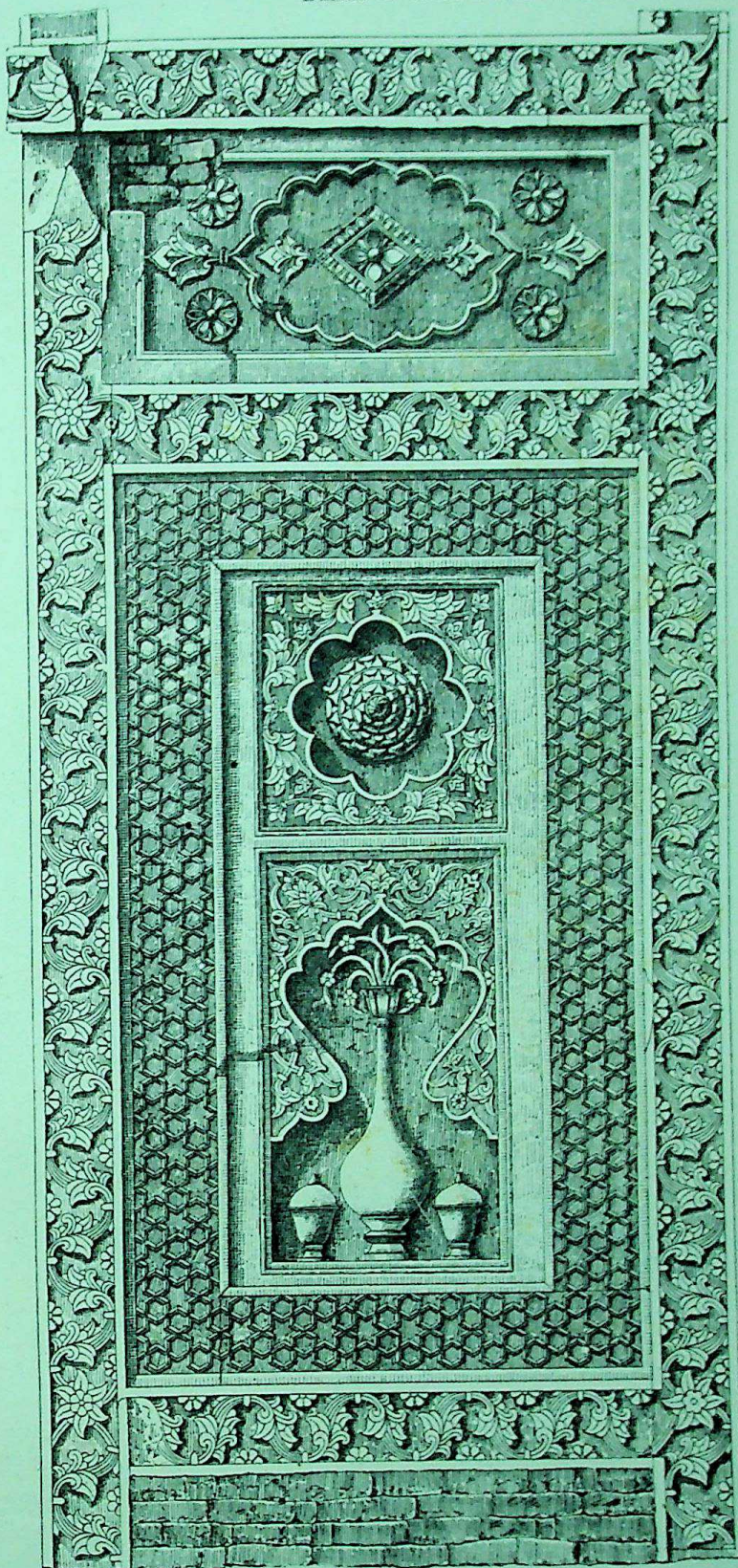


PHOTOGRAPHED BY THE SURVEY OF INDIA OFFICE, CALCUTTA, JUNE 1890

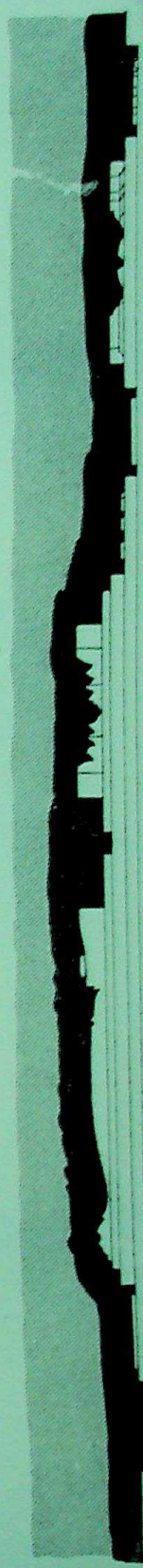




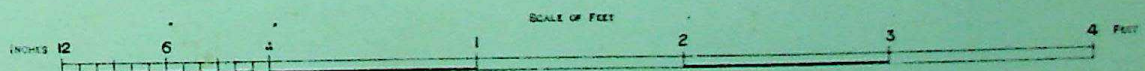




ELEVATION.



SECTION.

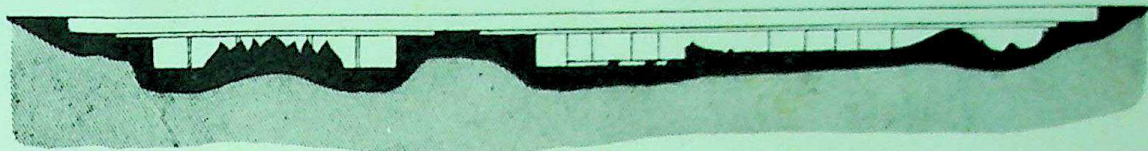




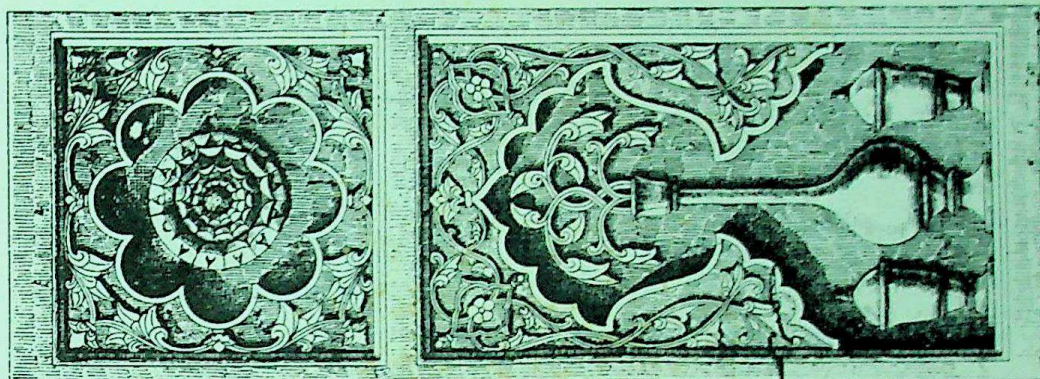




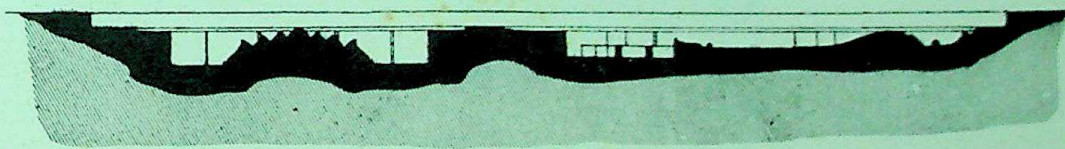
SIKANDRA.—KĀNCH MAHAL.  
CARVED STONE PANELS UPON EXTERIOR WALLS.



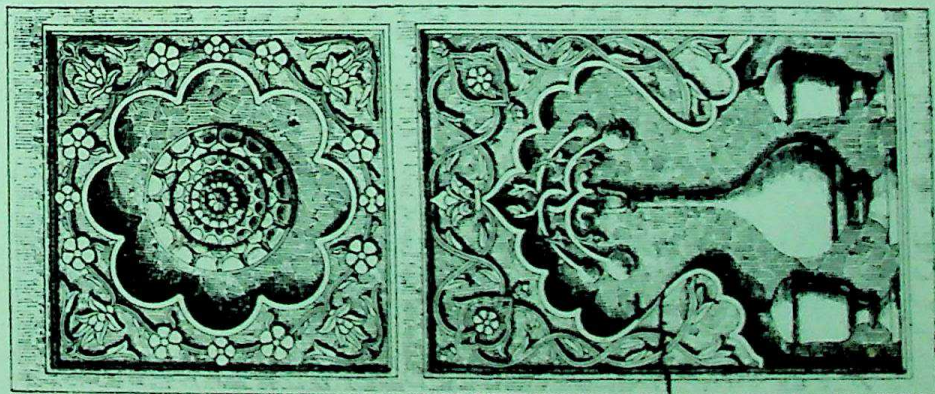
SECTION.



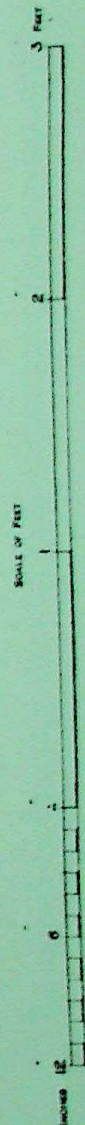
ELEVATION.



SECTION.



ELEVATION.









SIKANDRA.—KĀNCH MAHAL.  
NORTH FAÇADE. DETAIL OF CARVED STONE PANELS BELOW CORNICE.

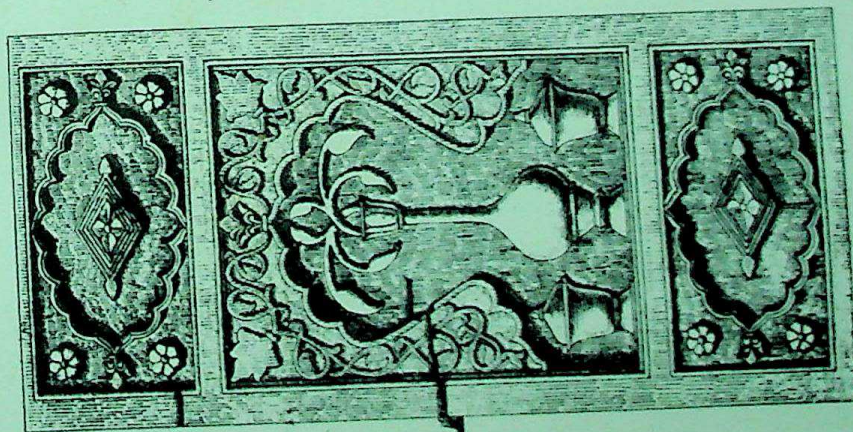


FIG. 1.

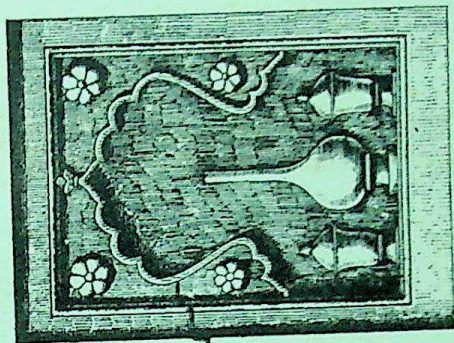


FIG. 2.

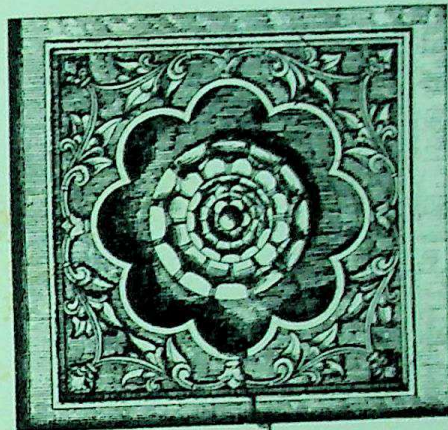
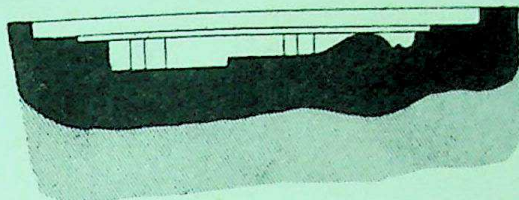
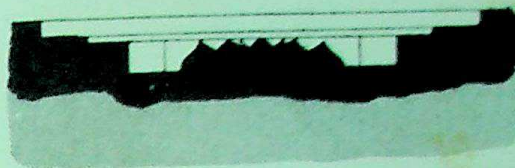


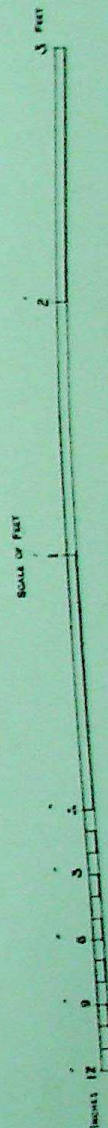
FIG. 3.



SECTION



SECTION





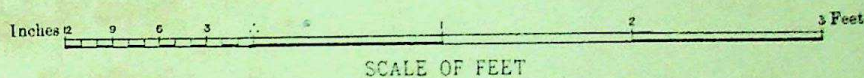




SIKANDRA: THE KANCH MAHAL. DETAIL OF THE MAIN CORNICE AND PANELLING  
UPON THE PORCH WALLS.



Fig. 1. Detail of coloured tiles on main cornice.



Section

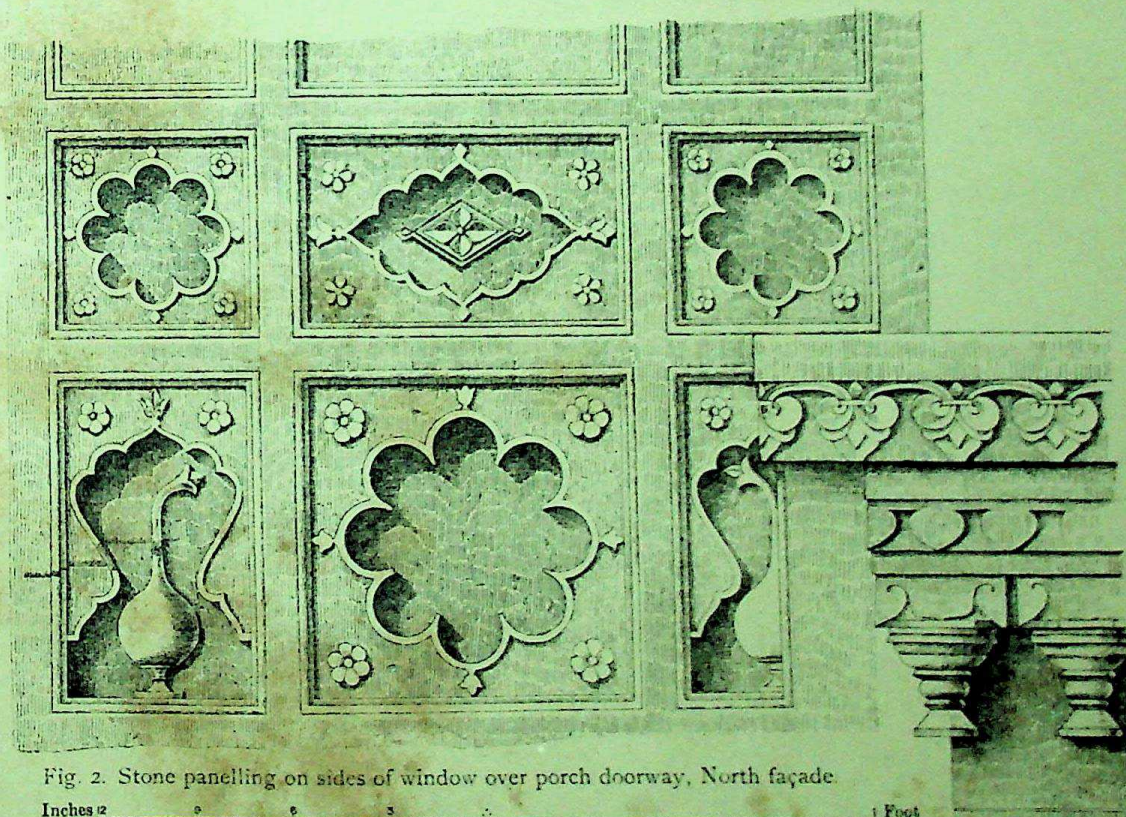
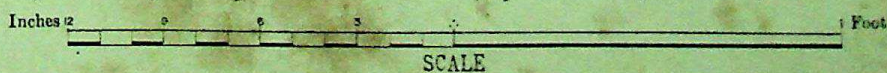


Fig. 2. Stone panelling on sides of window over porch doorway, North façade.



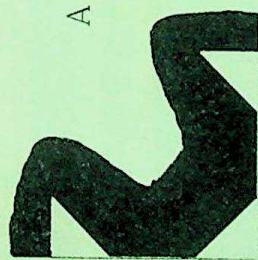
Fascia of balcony  
over porch door





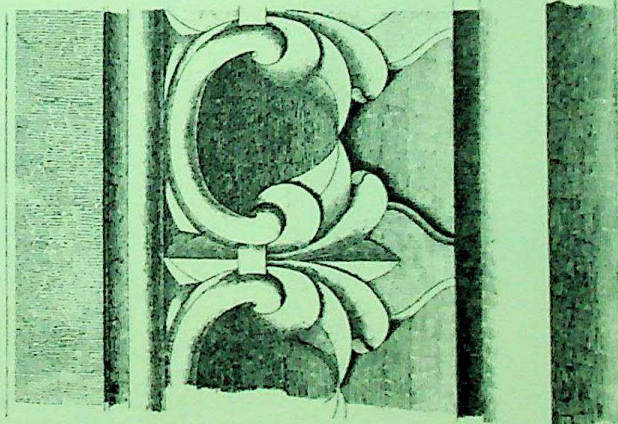


DETAIL OF PLINTE.



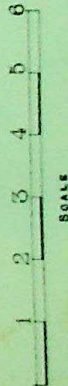
A

PLAN OF SHAFT A.

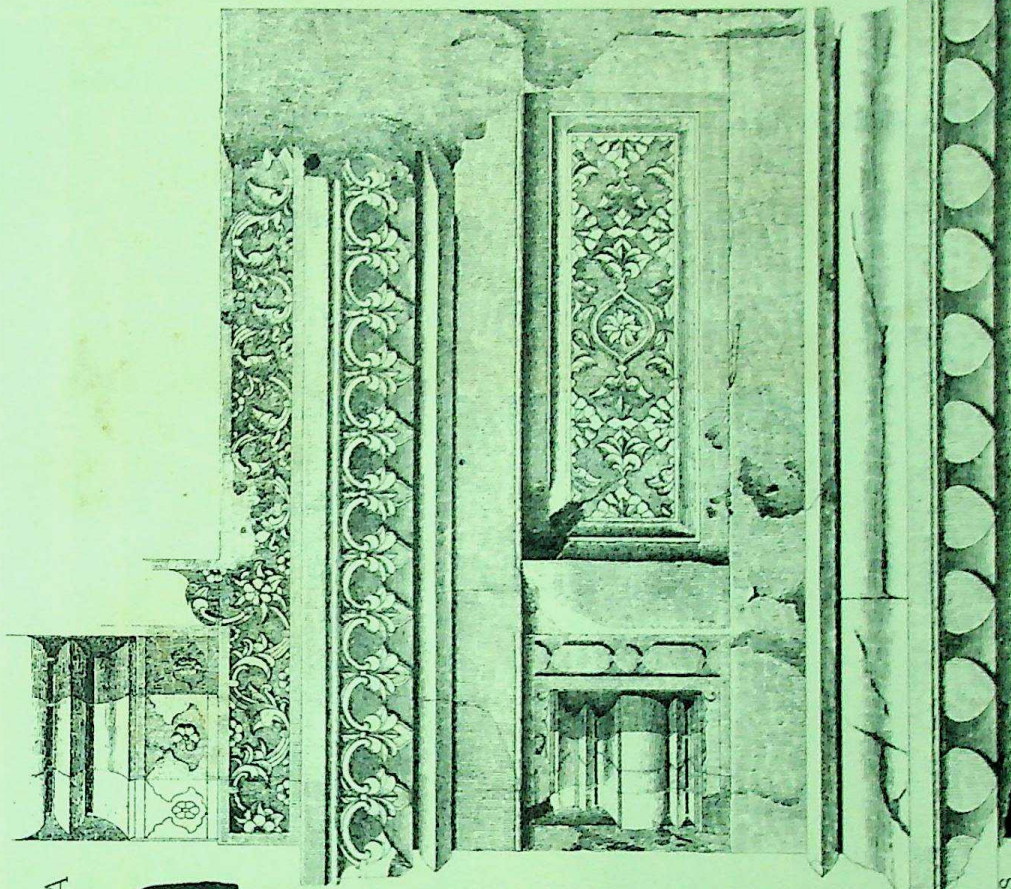


Facsimile of the original.

FIG. 2. DETAIL OF CAPITAL.

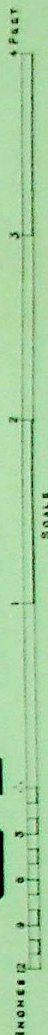


SCALE



SECTION.

FIG. 1. ELEVATION.



SCALE

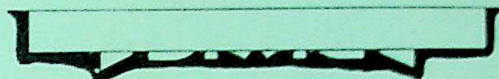
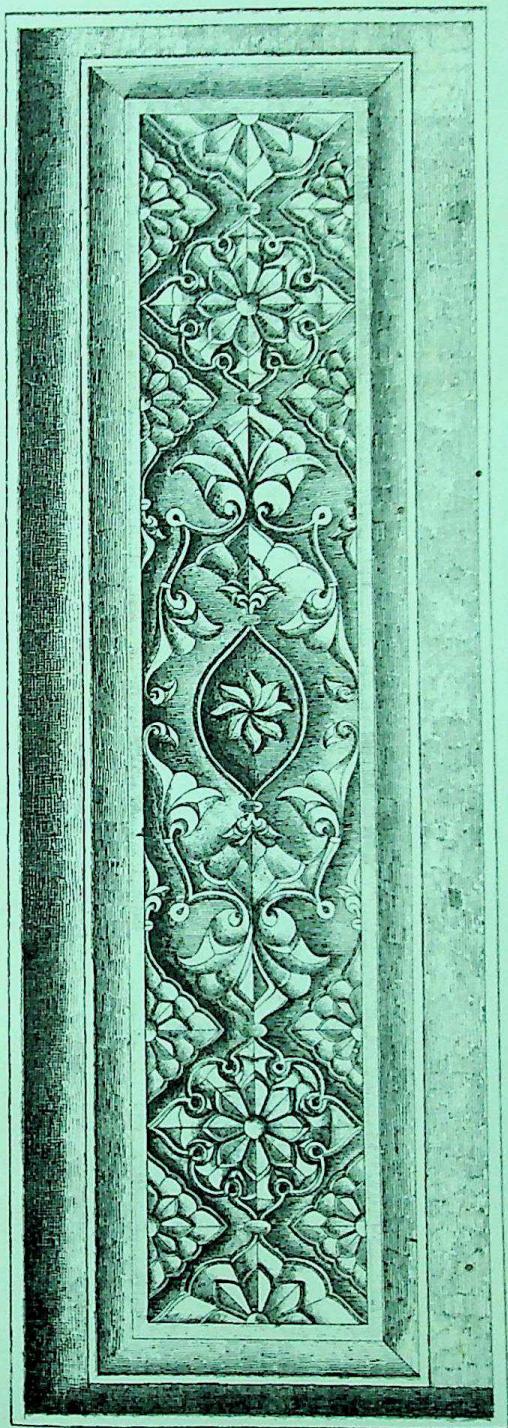








SECTION.

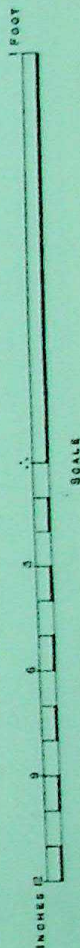


SECTION.



From Sikandra, Delhi.

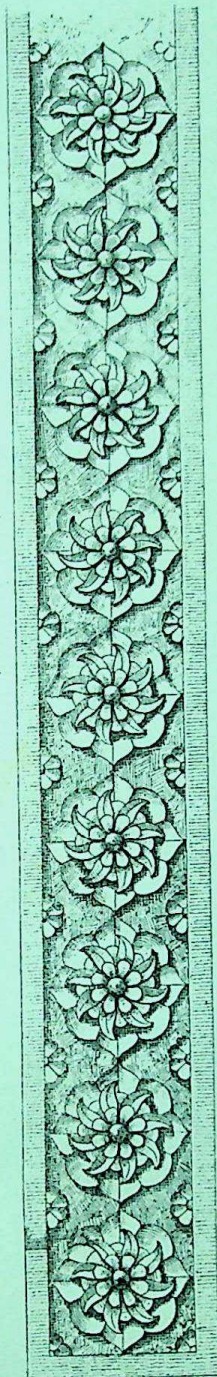
DETAIL OF CARVED STONE PANELS IN PLINTH OF PORCH.





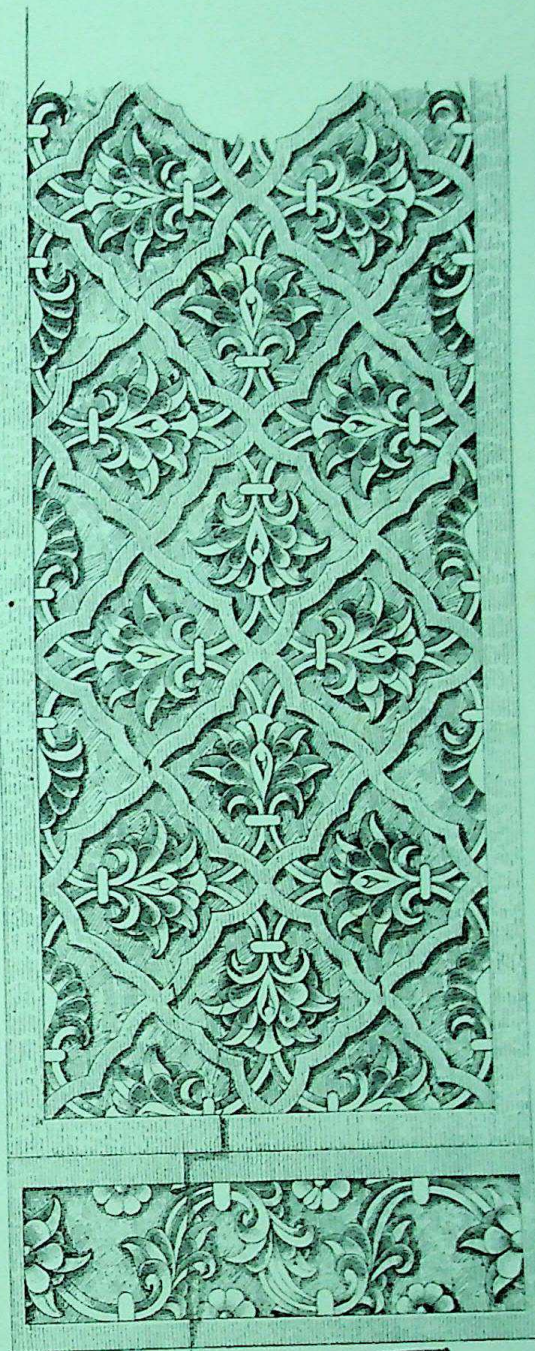




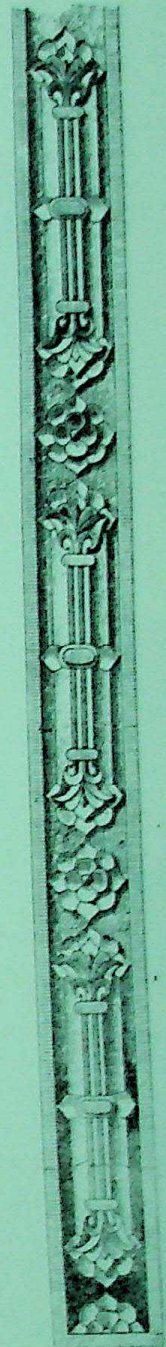


Ram Singh, del.

DETAIL AT C



DETAIL AT A



DETAIL AT B

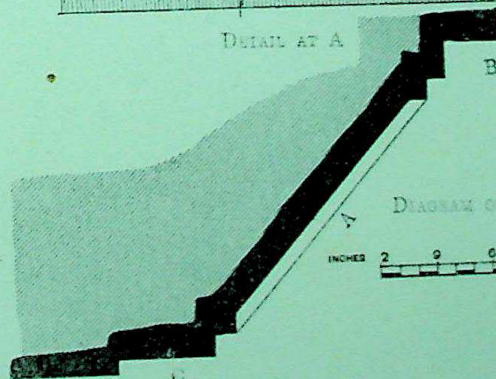


DIAGRAM OF JAMB OF ARCHWAY.

INCHES 2 3 6 9 12 15 18 21 24 27 30 33 36 39 42 45 48 51 54 57 60 63 66 69 72 75 78 81 84 87 90 93 96 99 102 105 108 111 114 117 120 123 126 129 132 135 138 141 144 147 150 153 156 159 162 165 168 171 174 177 180 183 186 189 192 195 198 201 204 207 210 213 216 219 222 225 228 231 234 237 240 243 246 249 252 255 258 261 264 267 270 273 276 279 282 285 288 291 294 297 300 303 306 309 312 315 318 321 324 327 330 333 336 339 342 345 348 351 354 357 360 363 366 369 372 375 378 381 384 387 390 393 396 399 402 405 408 411 414 417 420 423 426 429 432 435 438 441 444 447 450 453 456 459 462 465 468 471 474 477 480 483 486 489 492 495 498 501 504 507 510 513 516 519 522 525 528 531 534 537 540 543 546 549 552 555 558 561 564 567 570 573 576 579 582 585 588 591 594 597 600 603 606 609 612 615 618 621 624 627 630 633 636 639 642 645 648 651 654 657 660 663 666 669 672 675 678 681 684 687 690 693 696 699 702 705 708 711 714 717 720 723 726 729 732 735 738 741 744 747 750 753 756 759 762 765 768 771 774 777 780 783 786 789 792 795 798 801 804 807 810 813 816 819 822 825 828 831 834 837 840 843 846 849 852 855 858 861 864 867 870 873 876 879 882 885 888 891 894 897 900 903 906 909 912 915 918 921 924 927 930 933 936 939 942 945 948 951 954 957 960 963 966 969 972 975 978 981 984 987 990 993 996 999 1002 1005 1008 1011 1014 1017 1020 1023 1026 1029 1032 1035 1038 1041 1044 1047 1050 1053 1056 1059 1062 1065 1068 1071 1074 1077 1080 1083 1086 1089 1092 1095 1098 1101 1104 1107 1110 1113 1116 1119 1122 1125 1128 1131 1134 1137 1140 1143 1146 1149 1152 1155 1158 1161 1164 1167 1170 1173 1176 1179 1182 1185 1188 1191 1194 1197 1200 1203 1206 1209 1212 1215 1218 1221 1224 1227 1230 1233 1236 1239 1242 1245 1248 1251 1254 1257 1260 1263 1266 1269 1272 1275 1278 1281 1284 1287 1290 1293 1296 1299 1302 1305 1308 1311 1314 1317 1320 1323 1326 1329 1332 1335 1338 1341 1344 1347 1350 1353 1356 1359 1362 1365 1368 1371 1374 1377 1380 1383 1386 1389 1392 1395 1398 1401 1404 1407 1410 1413 1416 1419 1422 1425 1428 1431 1434 1437 1440 1443 1446 1449 1452 1455 1458 1461 1464 1467 1470 1473 1476 1479 1482 1485 1488 1491 1494 1497 1500 1503 1506 1509 1512 1515 1518 1521 1524 1527 1530 1533 1536 1539 1542 1545 1548 1551 1554 1557 1560 1563 1566 1569 1572 1575 1578 1581 1584 1587 1590 1593 1596 1599 1602 1605 1608 1611 1614 1617 1620 1623 1626 1629 1632 1635 1638 1641 1644 1647 1650 1653 1656 1659 1662 1665 1668 1671 1674 1677 1680 1683 1686 1689 1692 1695 1698 1701 1704 1707 1710 1713 1716 1719 1722 1725 1728 1731 1734 1737 1740 1743 1746 1749 1752 1755 1758 1761 1764 1767 1770 1773 1776 1779 1782 1785 1788 1791 1794 1797 1800 1803 1806 1809 1812 1815 1818 1821 1824 1827 1830 1833 1836 1839 1842 1845 1848 1851 1854 1857 1860 1863 1866 1869 1872 1875 1878 1881 1884 1887 1890 1893 1896 1899 1902 1905 1908 1911 1914 1917 1920 1923 1926 1929 1932 1935 1938 1941 1944 1947 1950 1953 1956 1959 1962 1965 1968 1971 1974 1977 1980 1983 1986 1989 1992 1995 1998 2001 2004 2007 2010 2013 2016 2019 2022 2025 2028 2031 2034 2037 2040 2043 2046 2049 2052 2055 2058 2061 2064 2067 2070 2073 2076 2079 2082 2085 2088 2091 2094 2097 2100 2103 2106 2109 2112 2115 2118 2121 2124 2127 2130 2133 2136 2139 2142 2145 2148 2151 2154 2157 2160 2163 2166 2169 2172 2175 2178 2181 2184 2187 2190 2193 2196 2199 2202 2205 2208 2211 2214 2217 2220 2223 2226 2229 2232 2235 2238 2241 2244 2247 2250 2253 2256 2259 2262 2265 2268 2271 2274 2277 2280 2283 2286 2289 2292 2295 2298 2301 2304 2307 2310 2313 2316 2319 2322 2325 2328 2331 2334 2337 2340 2343 2346 2349 2352 2355 2358 2361 2364 2367 2370 2373 2376 2379 2382 2385 2388 2391 2394 2397 2400 2403 2406 2409 2412 2415 2418 2421 2424 2427 2430 2433 2436 2439 2442 2445 2448 2451 2454 2457 2460 2463 2466 2469 2472 2475 2478 2481 2484 2487 2490 2493 2496 2499 2502 2505 2508 2511 2514 2517 2520 2523 2526 2529 2532 2535 2538 2541 2544 2547 2550 2553 2556 2559 2562 2565 2568 2571 2574 2577 2580 2583 2586 2589 2592 2595 2598 2601 2604 2607 2610 2613 2616 2619 2622 2625 2628 2631 2634 2637 2640 2643 2646 2649 2652 2655 2658 2661 2664 2667 2670 2673 2676 2679 2682 2685 2688 2691 2694 2697 2700 2703 2706 2709 2712 2715 2718 2721 2724 2727 2730 2733 2736 2739 2742 2745 2748 2751 2754 2757 2760 2763 2766 2769 2772 2775 2778 2781 2784 2787 2790 2793 2796 2799 2802 2805 2808 2811 2814 2817 2820 2823 2826 2829 2832 2835 2838 2841 2844 2847 2850 2853 2856 2859 2862 2865 2868 2871 2874 2877 2880 2883 2886 2889 2892 2895 2898 2901 2904 2907 2910 2913 2916 2919 2922 2925 2928 2931 2934 2937 2940 2943 2946 2949 2952 2955 2958 2961 2964 2967 2970 2973 2976 2979 2982 2985 2988 2991 2994 2997 3000 3003 3006 3009 3012 3015 3018 3021 3024 3027 3030 3033 3036 3039 3042 3045 3048 3051 3054 3057 3060 3063 3066 3069 3072 3075 3078 3081 3084 3087 3090 3093 3096 3099 3102 3105 3108 3111 3114 3117 3120 3123 3126 3129 3132 3135 3138 3141 3144 3147 3150 3153 3156 3159 3162 3165 3168 3171 3174 3177 3180 3183 3186 3189 3192 3195 3198 3201 3204 3207 3210 3213 3216 3219 3222 3225 3228 3231 3234 3237 3240 3243 3246 3249 3252 3255 3258 3261 3264 3267 3270 3273 3276 3279 3282 3285 3288 3291 3294 3297 3300 3303 3306 3309 3312 3315 3318 3321 3324 3327 3330 3333 3336 3339 3342 3345 3348 3351 3354 3357 3360 3363 3366 3369 3372 3375 3378 3381 3384 3387 3390 3393 3396 3399 3402 3405 3408 3411 3414 3417 3420 3423 3426 3429 3432 3435 3438 3441 3444 3447 3450 3453 3456 3459 3462 3465 3468 3471 3474 3477 3480 3483 3486 3489 3492 3495 3498 3501 3504 3507 3510 3513 3516 3519 3522 3525 3528 3531 3534 3537 3540 3543 3546 3549 3552 3555 3558 3561 3564 3567 3570 3573 3576 3579 3582 3585 3588 3591 3594 3597 3600 3603 3606 3609 3612 3615 3618 3621 3624 3627 3630 3633 3636 3639 3642 3645 3648 3651 3654 3657 3660 3663 3666 3669 3672 3675 3678 3681 3684 3687 3690 3693 3696 3699 3702 3705 3708 3711 3714 3717 3720 3723 3726 3729 3732 3735 3738 3741 3744 3747 3750 3753 3756 3759 3762 3765 3768 3771 3774 3777 3780 3783 3786 3789 3792 3795 3798 3801 3804 3807 3810 3813 3816 3819 3822 3825 3828 3831 3834 3837 3840 3843 3846 3849 3852 3855 3858 3861 3864 3867 3870 3873 3876 3879 3882 3885 3888 3891 3894 3897 3900 3903 3906 3909 3912 3915 3918 3921 3924 3927 3930 3933 3936 3939 3942 3945 3948 3951 3954 3957 3960 3963 3966 3969 3972 3975 3978 3981 3984 3987 3990 3993 3996 4000

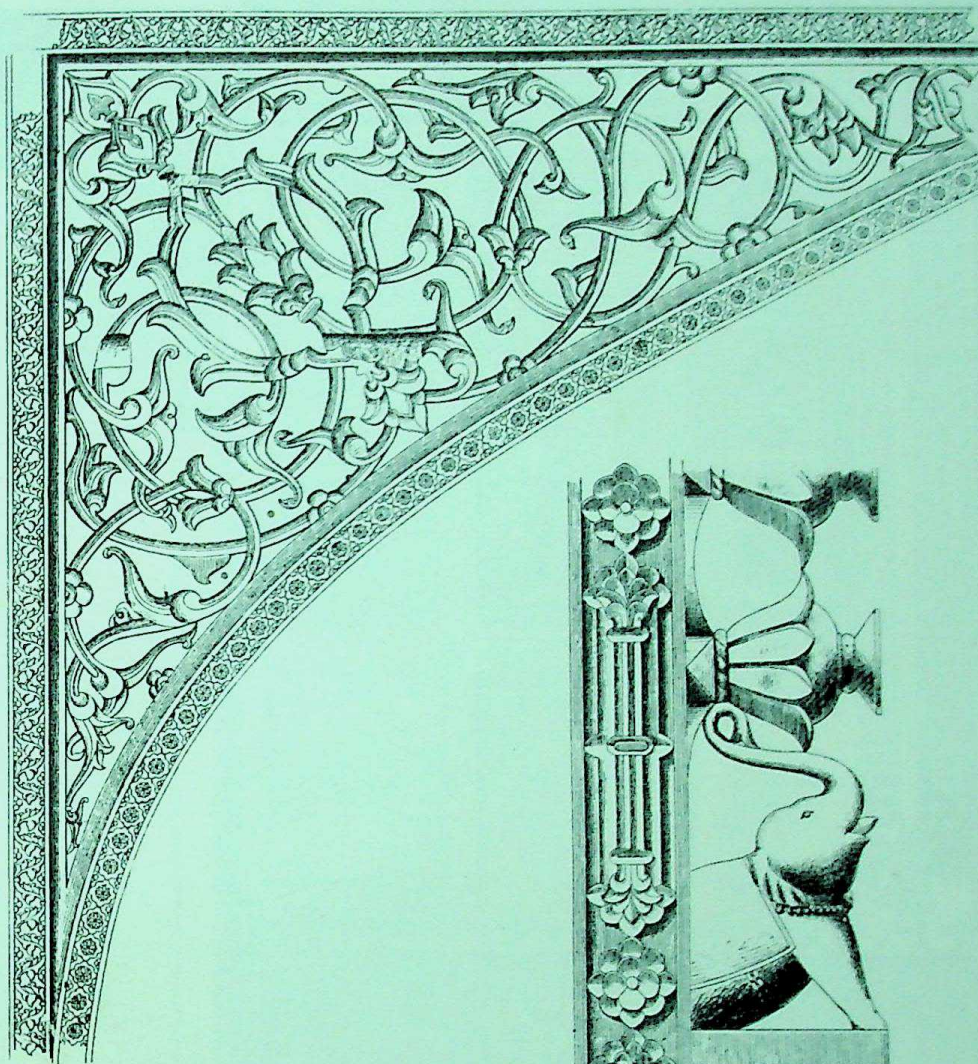
INCHES 2 3 6 9 12 15 18 21 24 27 30 33 36 39 42 45 48 51 54 57 60 63 66 69 72 75 78 81 84 87 90 93 96 99 102 105 108 111 114 117 120 123 126 129 132 135 138 141 144 147 150 153 156 159 162 165 168 171 174 177 180 183 186 189 192 195 198 201 204 207 210 213 216 219 222 225 228 231 234 237 240 243 246 249 252 255 258 261 264 267 270 273 276 279 282 285 288 291 294 297 300 303 306 309 312 315 318 321 324 327 330 333 336 339 342 345 348 351 354 357 360 363 366 369 372 375 378 381 384 387 390 393 396 399 402 405 408 411 414 417 420 423 426 429 432 435 438 441 444 447 450 453 456 459 462 465 468 471 474 477 480 483 486 489 492 495 498 501 504 507 510 513 516 519 522 525 528 531 534 537 540 543 546 549 552 555 558 561 564 567 570 573 576 579 582 585 588 591 594 597 600 603 606 609 612 615 618 621 624 627 630 633 636 639 642 645 648 651 654 657 660 663 666 669 672 675 678 681 684 687 690 693 696 699 702 705 708 711 714 717 720 723 726 729 732 735 738 741 744 747 750 753 756 759 762 765 768 771 774 777 780 783 786 789 792 795 798 801 804 807 810 813 816 819 822 825 828 831 834 837 840 843 846 849 852 855 858 861 864 867 870 873 876 879 882 885 888 891 894 897 899 902 905 908 911 914 917 920 923 926 929 932 935 938 941 944 947 950 953 956 959 962 965 968 971 974 977 980 983 986 989 992 995 998 1001 1004 1007 1010 1013 1016 1019 1022 1025 1028 1031 1034 1037 1040 1043 1046 1049 1052 1055 1058 1061 1064 1067 1070 1073 1076 1079 1082 1085 1088 1091 1094 1097 1100 1103 1106 1109 1112 1115 1118 1121 1124 1127 1130 1133 1136 1139 1142 1145 1148 1151 1154 1157 1160 1163 1166 1169 1172 1175 1178 1181 1184 1187 1190 1193 1196 1199 1202 1205 1208 1211 1214 1217 1220 1223 1226 1229 1232 1235 1238 1241 1244 1247 1250 1253 1256 1259 1262 1265 1268 1271 1274 1277 1280 1283 1286 1289 1292 1295 1298 1301 1304 1307 1310 1313 1316 1319 1322 1325 1328 1331 1334 1337 1340 1343 1346 1349 1352 1355 1358 1361 1364 1367 1370 1373 1376 1379 1382 1385 1388 1391 1394 1397 1400 1403 1406 1409 1412 1415 1418 1421 1424 1427 1430 1433 1436 1439 1442 1445 1448 1451 1454 1457 1460 1463 1466 1469 1472 1475 1478 1481 1484 1487 1490 1493 1496 1499 1502 1505 1508 1511 1514 1517 1520 1523 1526 1529 1532 1535 1538 1541 1544 1547 1550 1553 1556 1559 1562 1565 1568 1571 1574 1577 1580 1583 1586 1589 1592 1595 1598 1601 1604 1607 1610 1613 1616 1619 1622 1625 1628 1631 1634 1637 1640 1643 1646 1649 1652 1655 1658 1661 1664 1667 1670 1673 1676 1679 1682 1685 1688 1691 1694 1697 1700 1703 1706 1709 1712 1715 1718 1721 1724 1727 1730 1733 1736 1739 1742 1745 1748 1751 1754 1757 1760 1763 1766 1769 1772 1775 1778 1781 1784 1787 1790 1793 1796 1799 1802 1805 1808 1811 1814 1817 1820 1823 1826 1829 1832 1835 1838 1841 1844 1847 1850 1853 1856 1859 1862 1865 1868 1871 1874 1877 1880 1883 1886 1889 1892 1895 1898 1901 1904 1907 1910 1913 1916 1919 1922 1925 1928 1931 1934 1937 1940 1943 1946 1949 1952 1955 1958 1961 1964 1967 1970 1973 1976 1979 1982 1985 1988 1991 1994 1997 2000 2003 2006 2009 2012 2015 2018 2021 2024 2027 2030 2033 2036 2039 2042 2045 2048 2051 2054 2057 2060 2063 2066 2069 2072 2075 2078 2081 2084 2087 2090 2093 2096 2099 2102 2105 2108 2111 2114 2117 2120 2123 2126 2129 2132 2135 2138 2141 2144 2147 2150 2153 2156 2159 2162 2165 2168 2171 2174 2177 2180 2183 2186 2189 2192 2195 2198 2201 2204 2207 2210 2213 2216 2219 2222 2225 2228 2231 2234 2237 2240 2243 2246 2249 2252 2255 2258 2261 2264 2267 2270 2273 2276 2279 2282 2285 2288 2291 2294 2297 2300 2303 2306 2309 2312 2315 2318 2321 2324 2327 2330 2333 2336 2339 2342 2345 2348 2351 2354 2357 2360 2363 2366 2369 2372 2375 2378 2381 2384 2387 2390 2393 2396 2399 2402 2405 2408 2411 2414 2417 2420 2423 2426 2429 2432 2435 2438 2441 2444 2447 2450 2453 2456 2459 2462 2465 2468 2471 2474 2477 2480 2483 2486 2489 2492 2495 2498 2501 2504 2507 2510 2513 2516 2519 2522 2525 2528 2531 2534 2537 2540 2543 2546 2549 2552 2555 2558 2561 2564 2567 2570 2573 2576 2579 2582 2585 2588 2591 2594 2597 2600 2603 2606 2609 2612 2615 2618 2621 2624 2627 2630 2633 2636 2639 2642 2645 2648 2651 2654 2657 2660 2663 2666 2669 2672 2675 2678 2681 2684 2687 2690 2693 2696 2699 2702 2705 2708 2711 2714 2717 2720 2723 2726 2729 2732 2735 2738 2741 2744 2747 2750 2753 2756 2759 2762 2765 2768 2771 2774 2777 2780 2783 2786 2789 2792 2795 2798 2801 2804 2807 2810 2813 2816 2819 2822 2825 2828 2831 2834 2837 2840 2843 2846 2849 2852 2855 2858 2861 2864 2867 2870 2873 2876 2879 2882 2885 2888 2891 2894 2897 2900 2903 2906 2909 2912 2915 2918 2921 2924 2927 2930 2933 2936 2939 2942 2945 2948 2951 2954 2957 2960 2963 2966 2969 2972 2975 2978 2981 2984 2987 2990 2993 2996 2999 3002 3005 3008 3011 3014 3017 3020 3023 3026 3029 3032 3035 3038 3041 3044 3047 3050 3053 3056 3059 3062 3065 3068 3071 3074 3077 3080 3083 3086 3089 3092 3095 3098 3101 3104 3107 3110 3113 3116 3119 3122 3125 3128 3131 3134 3137 3140 3143 3146 3149 3152 3155 3158 3161 3164 3167 3170 3173 3176 3179 3182 3185 3188 3191 3194 3197 3200 3203 3206 3209 3212 3215 3218 3221 3224 3227 3230 3233 3236 3239 3242 3245 3248 3251 3254 3257 3260 3263 3266 3269 3272 3275 3278 3281 3284 3287 3290 3293 3296 3299 3302 3305 3308 3311 3314 3317 3320 3323 3326 3329 3332 3335 3338 3341 3344 3347 3350 3353 3356 3359 3362 3365 3368 3371 3374 3377 3380 3383 3386 3389 3392 3395 3398 3401 3404 3407 3410 3413 3416 3419 3422 3425 3428 3431 3434 3437 3440 3443 3446 3449 3452 3455 3458 3461 3464 3467 3470 3473 3





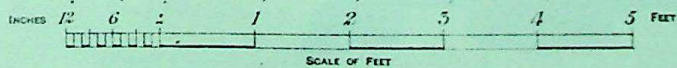


DETAIL OF CARVED SPANDIL OVER THE ARCHWAY ABOVE MAIN ENTRANCE.

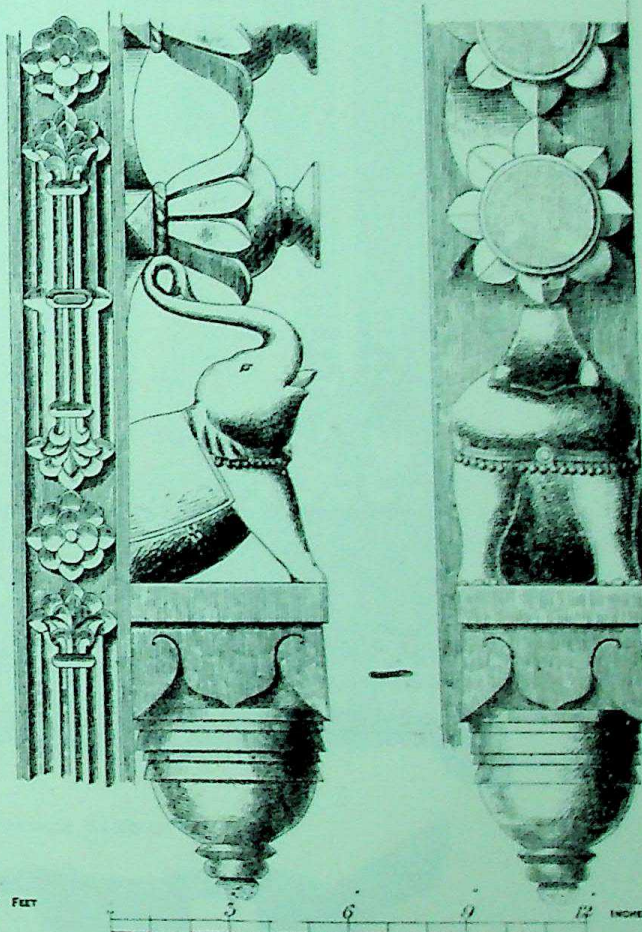


Paul ud din f., delit.

CARVED SPANDIL ABOVE ARCHWAY.



SCALE OF FEET



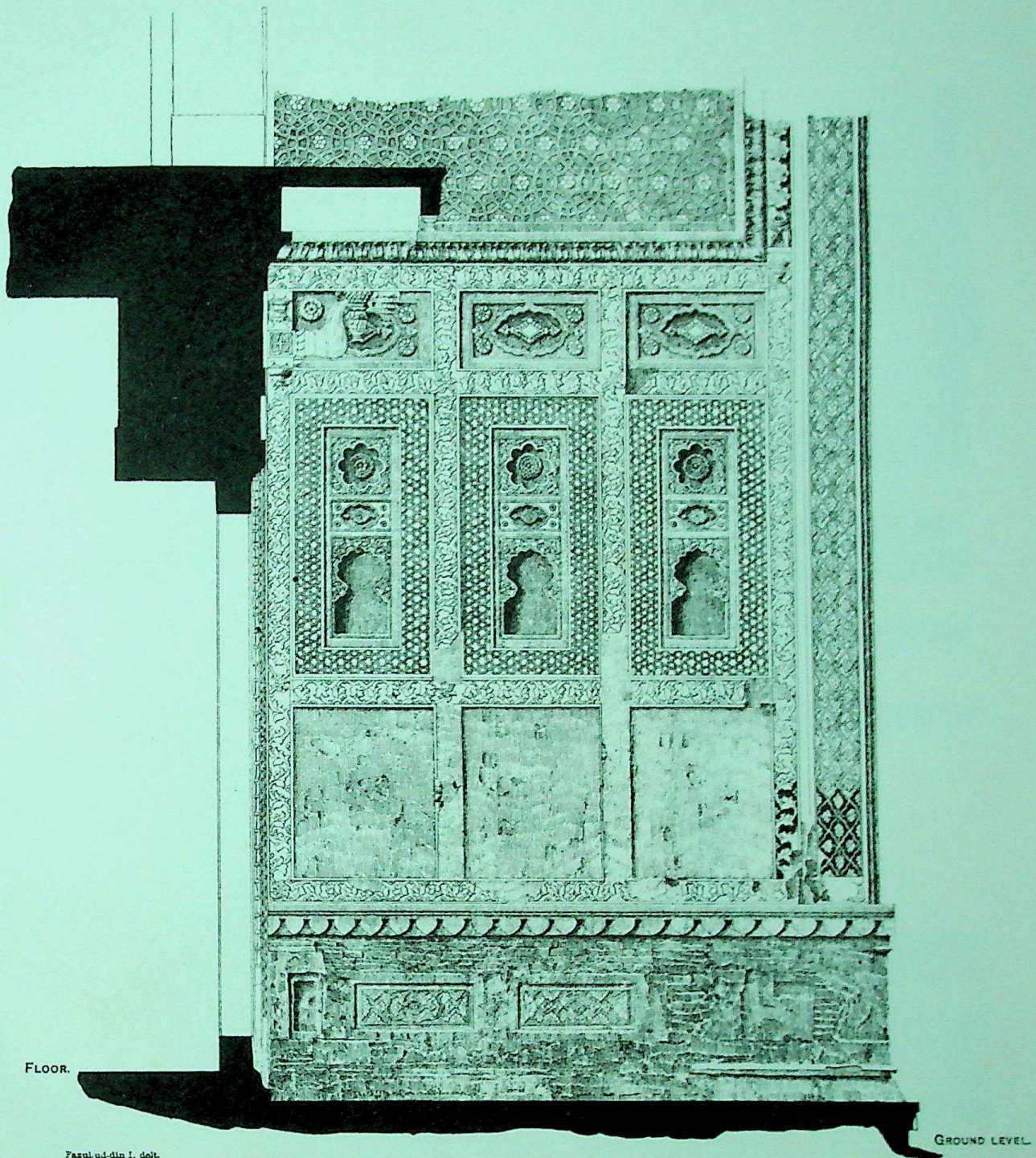
FRONT AND SIDE VIEW OF SPRINGING OF ARCHWAY.







DETAIL OF WEST SIDE OF PORCH.



Fazul ud-din I. delt.

PLAN THROUGH RECESSES.

INCHES 0 1 2 3 4 5 6 7 8 9 FEET

SCALE







SIKANDRA.—KĀNCH MAHAL.  
DETAIL OF STONE PLANELLING ON SIDE OF ENTRANCE.

PLATE XXVII.

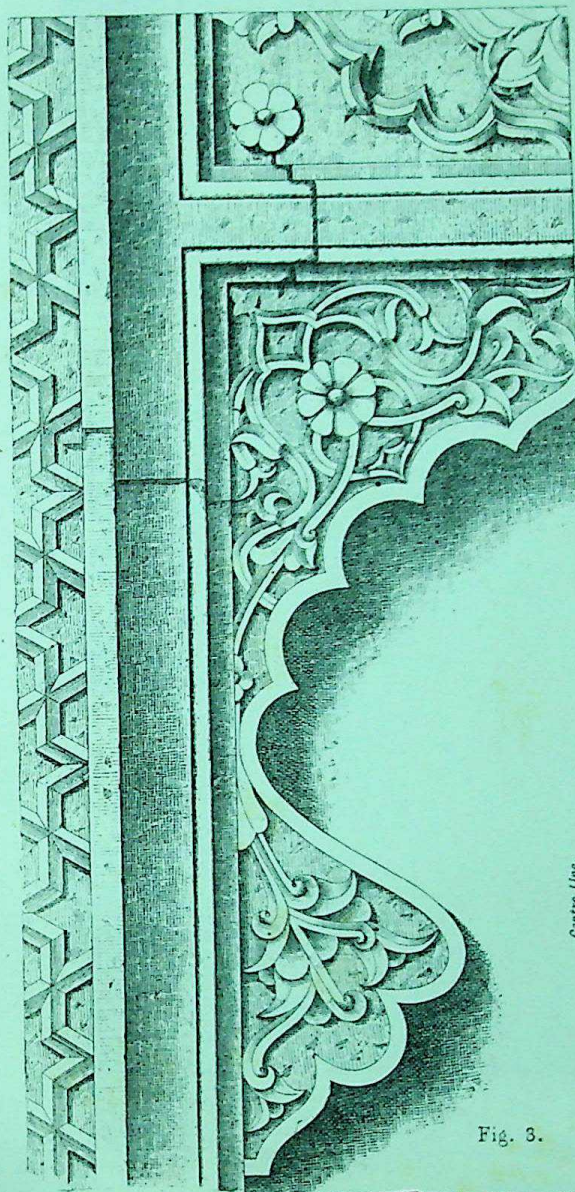


Fig. 3.

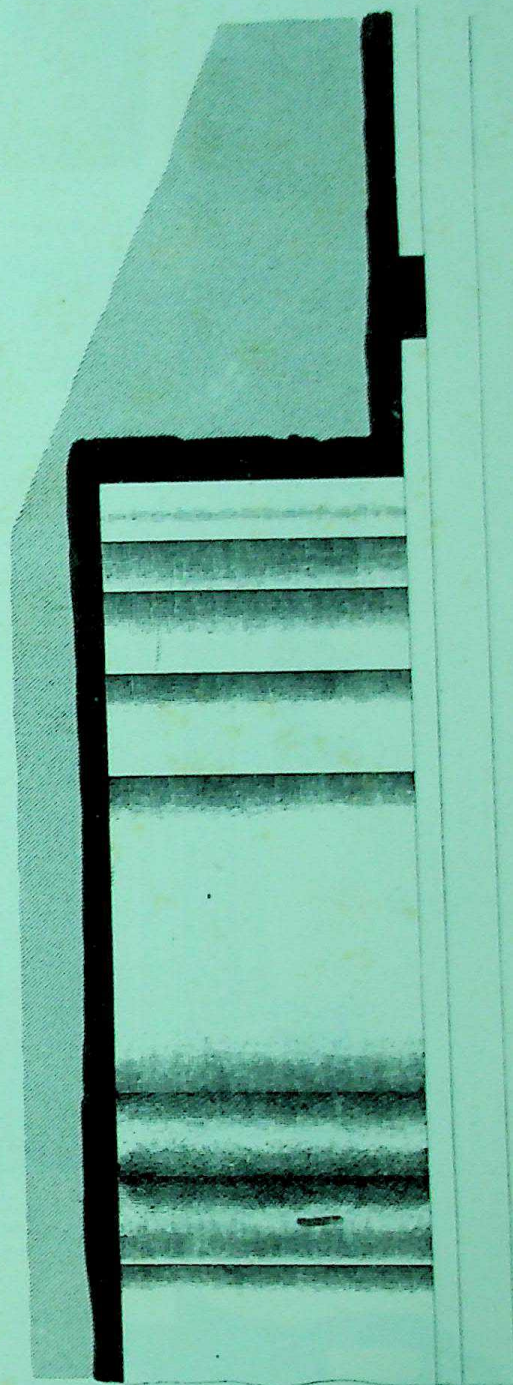


Fig. 2.  
HALF SECTION.

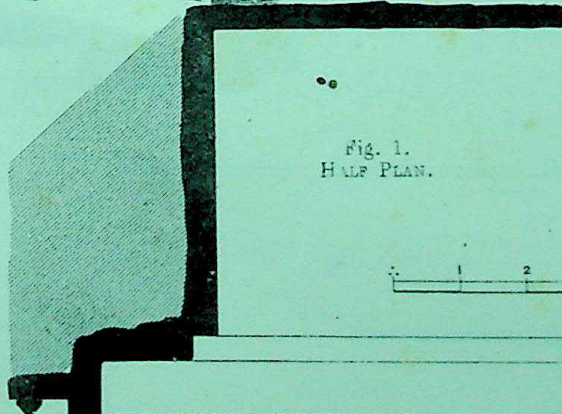
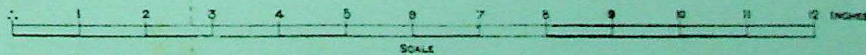


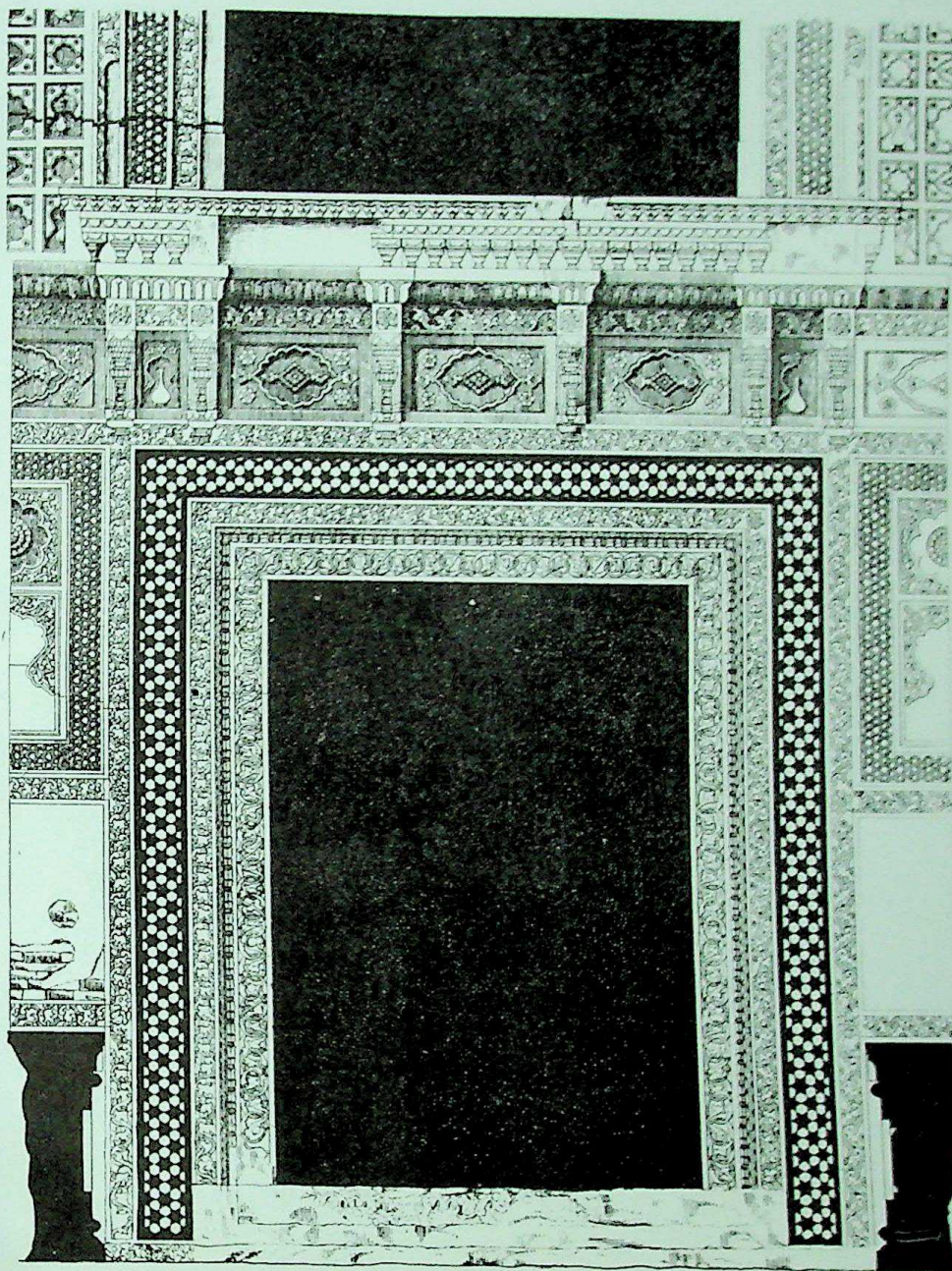
Fig. 1.  
HALF PLAN.











For detail see  
Plate XCIX.

Ram Singh, del.

ELEVATION.

PLAN.

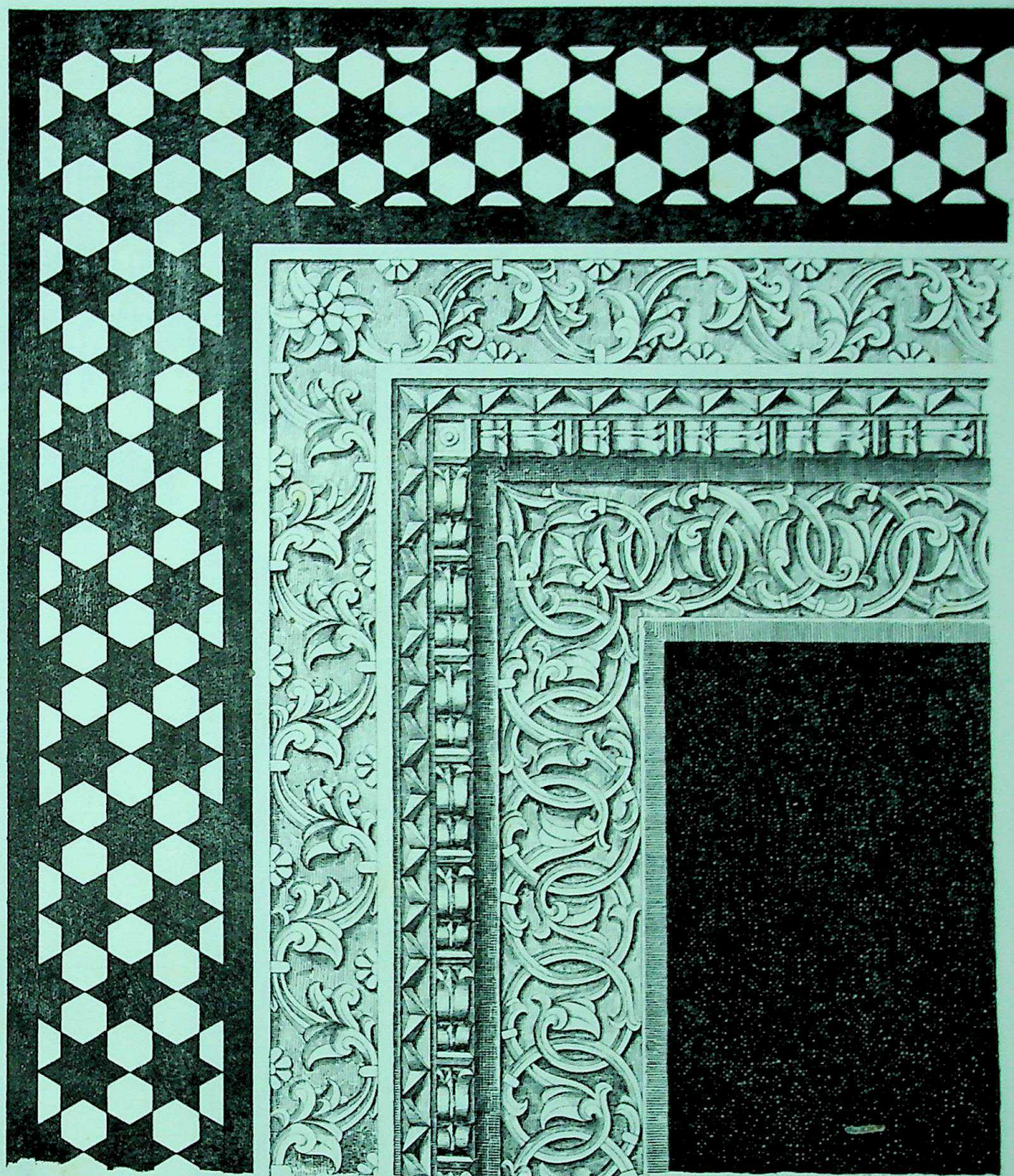
INCHES 12 9 6 3 1 2 3 4 5 6 7 8 9 0 FEET  
SCALE







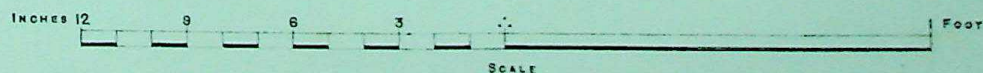
DETAIL OF CARVED ARCHITRAVE IN STONE AROUND DOORWAY BENEATH THE PORCH, NORTH FACADE.



Ram Singh, delt.



PLAN OF ARCHITRAVE.

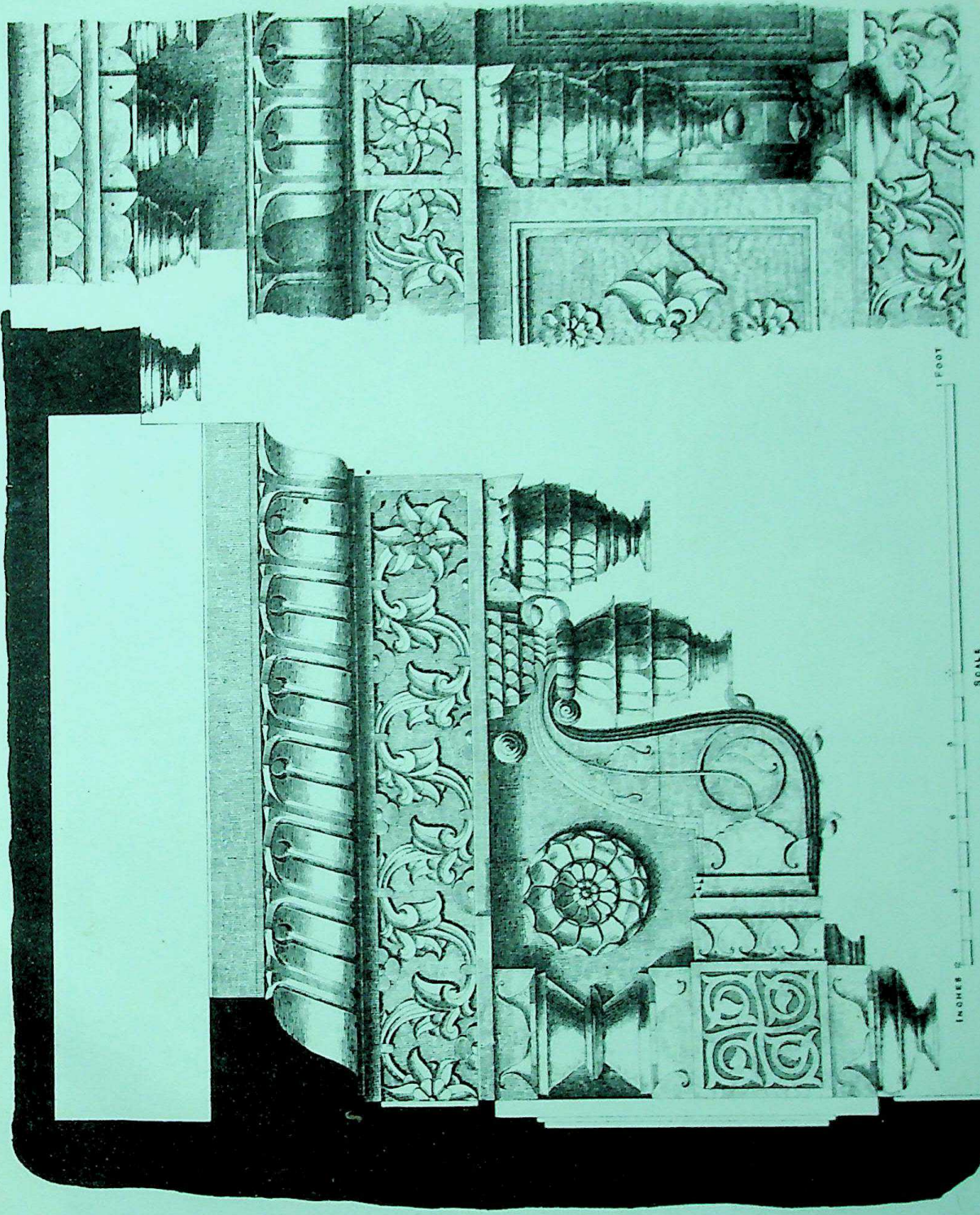








SIKANDRA.—THE KANCH MAHALA.  
DETAIL OF CARVED STONE BRACKETS SUPPORTING BALCONY OVER ENTRANCE DOOR BENEATH THE PORCH, NORTH FAÇADE

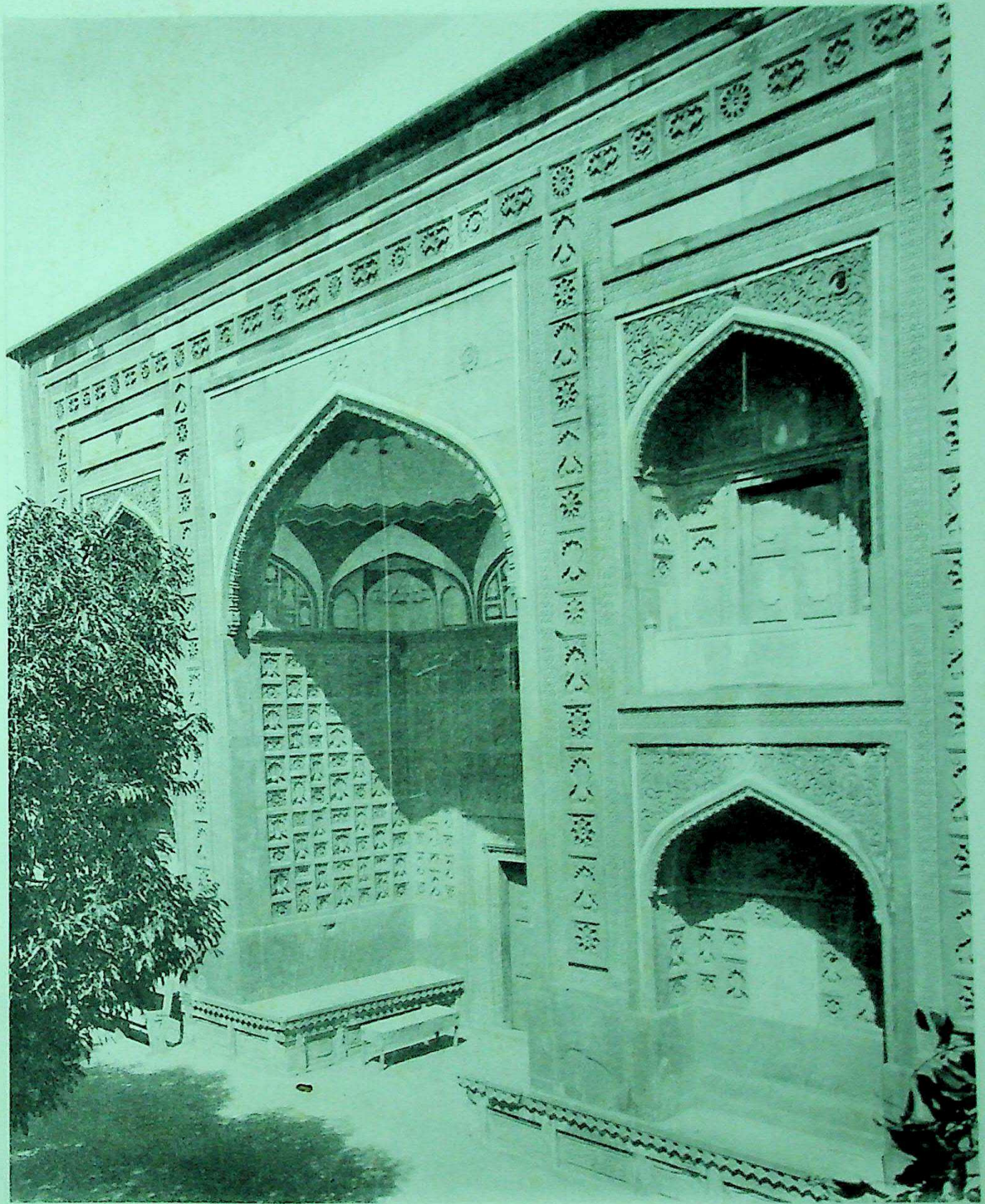


From the site of the.









Negative by Edmd. W. Smith.

Photo-graphed Survey of India Office, Calcutta, April 1898.

SIKANDRA, AGRA: THE SURAJ-BHAN-KA-BÂGH, THE SOUTH FAÇADE.













Negative by Edmnd W Smith.

Photographer, Survey of India Office, Calcutta, June 1899.

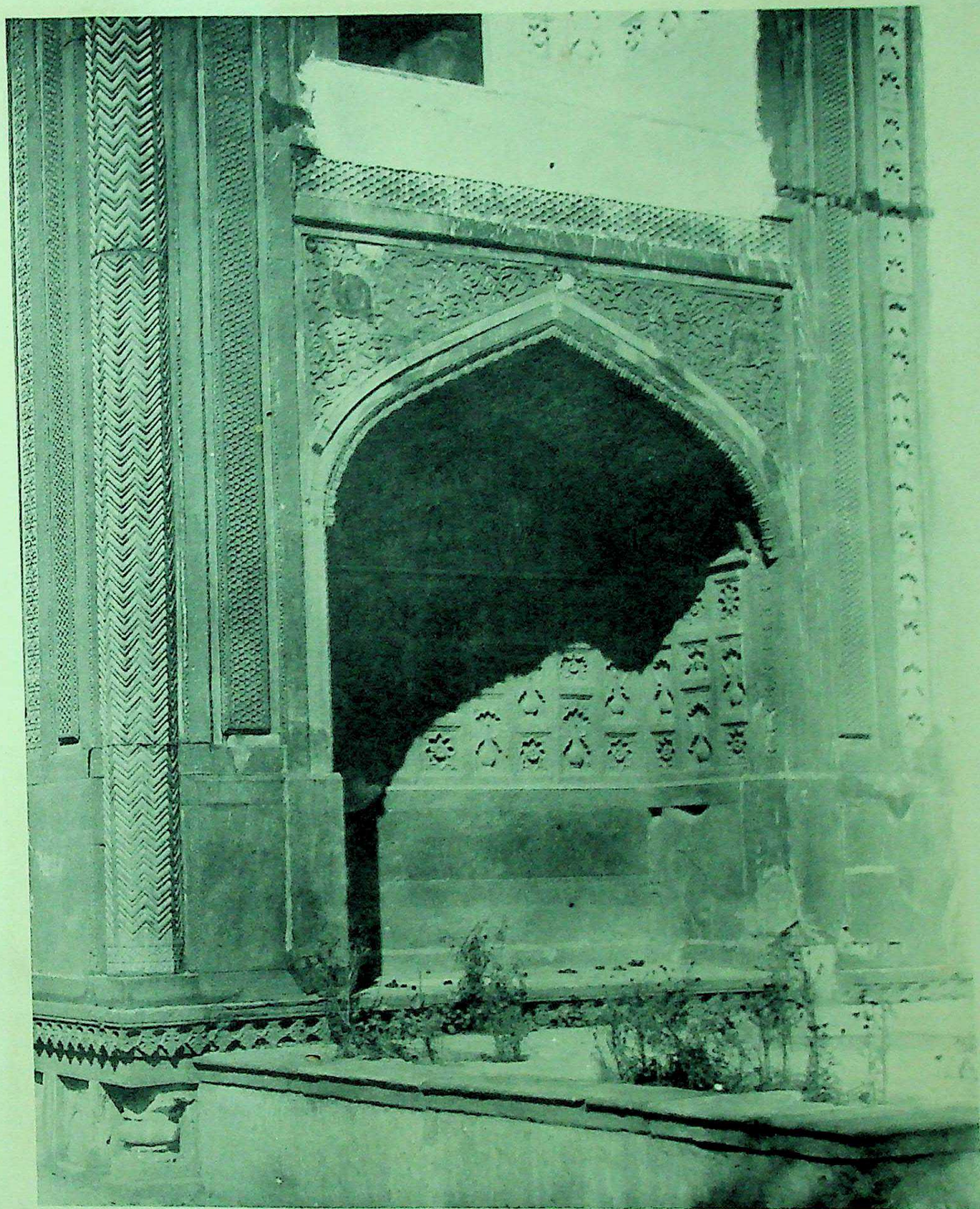
SIKANDRA. AGRA. THE SURAJ RHAN-KA-BAGH VIEW FROM THE EAST

पुस्तकालय  
मरुत मंडी









From a negative by E. W. Smith

Photographic Survey of India, Office, Calcutta, May, 1902

SIKANDRA, AGRA. - THE SURAJ DHAN-KA-BAGH  
DETAIL OF ALCOVE ON THE GROUND FLOOR, EAST FAÇADE.



















ARCHÆOLOGICAL SURVEY OF INDIA

# MOGHUL COLOUR DECORATION

DESCRIBED AND ILLUSTRATED

BY

EDMUND W. SMITH, M.R.A.S.,

ARCHÆOLOGICAL SURVEYOR, NORTH-WESTERN PROVINCES AND OUDH.

---

PART I.

---



ALLAHABAD:

PRINTED & PUBLISHED BY THE GOVT. PRESS, N.-W. P. & OUDH.

*Calcutta:* NEWMAN & Co.; THACKER, SPINK & Co., *Bombay*; THACKER & Co., LD.;

*Madras:* R. GOVINDRAJ. & Co.

*London:* W. H. ALLEN & Co.; HERMAN PAUL, FRANK, TRÜBNER & Co.

1901.

Price, Rs. 22 (£ 1 13s.) per copy.